

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series { Volume VII.
Whole No. 177.

NEW YORK: SATURDAY, MAY 20, 1882.

Price Ten Cents.

Cards changed as often as desired.

MADAME JANUSCHEK.
For terms and dates, 1882-83, address
Chas. B. Grist, care MIRROR.

MISS BERTHA WELBY.
Leading.
Address MIRROR office.

MISS ADELAIDE THORNTON.
Address this office.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading. Last season
with Haverly. 1665 Fulton Ave., Brooklyn.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart,
15 Union Square, New York.

MISS HELEN A. TRACY.
Disengaged.
Address MIRROR Office.

MISS HELEN FLORENCE.
Helena, Montana.

MRS. LOUISA MORSE.
First Old Woman. Disengaged.
Season 1882-83. Address Agencies.

MISS KATE CASTLETON.
All at Sea combination.
Address this office.

MRS. LOU THROPP.
Characters and Comedies; also one
little child. Address MIRROR.

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth avenue, N.Y.

MISS ALICE HASTINGS.
Comedy and Singing Business.
Address the Agencies.

MISS SYDNEY COWELL.
Dollie Dutton in Hazel Kirke.
Madison Square Theatre.

MISS AGNES ELLIOTT.
Re-engaged at Wallack's Theatre.
Season 1881-82.

MME. ADELINA MOTTE.
Ruth in Pirates of Penzance.
Address N. Y. MIRROR.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano.
Address MIRROR.

MISS BELLE JACKSON.
as Daisy Brown, with Madison Square
Theatre company, in The Professor.

MISS ESTELLE CLIFFORD.
Address MIRROR Office.

MISS SARA GOLDBERG.
Address Simmonds and Brown.

MISS LIZZIE PRICE.
Leading. Disengaged.
Address this office.

MISS MAY STERLING.
Juveniles or Boys.
Address MIRROR.

MISS HELENE BIKO (ADELL).
Leading Business.
At Liberty. Address MIRROR.

MISS AGNES HERNDON.
At Liberty.
Address MIRROR.

MISS CASSIE TROY.
Season 1882-83.
M's Combination.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At
Liberty. Address 31 Lafayette Place, N. Y.

MISS ISABEL T. MORRIS.
Mlle. Rhea's Company.
Season 1881-82.

MISS FANNY MARSH.
Can be engaged for 1881-82 by address-
ing her, care of MIRROR Office.

MISS NELLIE PECK.
Comedy or Character. Disengaged.
Address this Office.

MISS KATHERINE CORCORAN.
Starring as Crystal in Herne's Hearts
of Oak.

MISS EMMA CARSON.
Re-engaged Leading Soprano role with
Mitchell's Pleasure Party. Address MIRROR.

MISS BEULA VERNE.
Leading Juvenile. Engaged for sea-
son. Permanent address, MIRROR.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
225 Congress st., Portland, Me., or this office.

MISS DORA LEIGH.
Madison Square Theatre.
Address MIRROR Office.

MISS EMMA LATHROPE.
Juveniles, Walking Ladies or Boys.
Address MIRROR or Agencies.

MISS ANNIE WAKEMAN.
At Liberty.
Address, 148 W. 16th street.

MISS JEAN BURNSIDES.
Address MIRROR.

MISS ANNIE MORTIMER.
Re-engaged with Maggie Mitchell's Co.
Address MIRROR.

MISS LAURA DON.
Address this office.

MISS ADELAIDE CHERIE.
Starring in Only a Farmer's Daughter
Combination.

MISS ADELE PAINE.
As Adrienne in A Celebrated Case,
Crossen's comb., en route. Address MIRROR.

MISS AMY GORDON.
Leading Soprano, Twelve Jolly Bache-
ors Comic Opera Co. Season 1881-82.

MRS. J. R. HEALY.
with Charlotte Thompson's company.
En route. Address MIRROR.

MISS ALICE G. SHERWOOD.
Address Tremont House, 665 B'dway.

MISS KATE DE WOLFE.
Selle Sniffles, Helen Coleman Ideal
Widow Bedott company.

MISS ANNIE VAN BEHREN.
Leading Lady.
Frank I. Frayne Combination. En route.

MISS ALICE COLEMAN.
Cornet Soloist.
Permanent Address P.O. Box 426, Carlisle, Pa.

MISS AMY NORTHCOTT.
Address MIRROR.

MISS LEONA MOSS.
Address care MIRROR.

MISS REGINA DACE.
Re-engaged for Leading business with
F. S. Chanfrau.

MR. F. W. ZAULIG.
Musical Director. At liberty.
Season 1882-83. Address MIRROR.

MR. PHILIP BECK.
Juvenile Lead.
En tour with Miss Bateman, England.

MR. GEORGE CONWAY.
With the World.
Brooks and Dickson.

MR. C. N. BARBOUR.
With W. J. Florence.
Season 1881-82. En route.

MISS LOUISE MULDER.
Leading Lady with Rossi.
Season of 1881-82.

MISS ADA NEILSON.
Specially engaged as Queen Mary.
Princes. Manchester, Eng., Easter Monday.

MISS GRACE ROMINE.
Leading Lady. Disengaged.
Address care "Chad," Detroit, Mich.

MISS JENNIE YEAMANS.
With Cheek Combination.
Address MIRROR.

MR. CHARLES C. MAUBURY.
Bartley Campbell's Galley Slave Co.
Season of 1881-82.

MR. MILTON NOBLES.
May be addressed at his residence, No
139 First Place, Brooklyn, N. Y.

MR. CHARLES H. KIDDER.
With Mr. John McCullough. Season
1881-1882.

MR. HARRY D. GRAHAME.
Re-engaged for Season 1881-82
With Oliver Doud Byron.

MR. HARLEY MERRY.
Scenic Artist.
Flatbush, City Line, Brooklyn.

MR. CHARLES J. THOMAS.
Walking Gent.
Address this office.

MR. WILLIAM F. OWEN.
Whitney's Follia Company.
En route.

MR. L. LESTER VICTOR.
With Brooks and Dickson's World com-
pany. Season 1881-82. En route.

MR. E. H. STEPHENS.
Disengaged. Eccentric and Comedy Old
Men. 102 E. 17th Street, New York.

MR. ED. P. TEMPLE.
Singing Comedian.
Bijou Opera House, New York.

MR. E. L. WALTON.
Leading Comedy and Character.
Address J. J. Spitz, this office.

MR. WILL. C. COWPER.
Light comedy. Madison Square Theatre
Season 1881-82.

MR. W. A. EDWARDS.
Business Agent Bartley Campbell's My
Geraldine. Permanent address N.Y. MIRROR.

MR. EDWIN F. THORNE.
Address Agencies.

MR. W. C. CROSSIE.
Eccentric Comedian and Vocalist.
Disengaged. Address MIRROR.

MR. RICHARD VARNY.
Leading Juvenile.
Address C. R. Gardiner.

MR. WILLIAM W. RANDALL.
Dramatic Author and Manager.
Address MIRROR office.

MR. WILLIAM GILL.
With Our Goblins season 1881-82.
Address MIRROR.

MR. GEORGE E. OWEN.
Bus. Agent or Treasurer. At liberty
Address, care Job Print, 4 Alden Ct., Boston.

MR. ED. P. WILKS.
Daily's Theatre.
Address this office.

MR. LILFORD ARTHUR.
Edward Langton in The Colonel.
En route. Address MIRROR.

MR. RUSSELL BASSETT.
Mo Jewell, in Brooks & Dickson's
World Co. No. 1. Address MIRROR.

MR. FRANK HAYDEN.
With Corinne Merriamshaw.
Season 1881-82.

MR. CARVER B. OLIVE.
General Agent for Katherine Rogers.
Season closed. At Liberty. Address MIRROR.

MR. LEWIS MITCHELL.
With E. T. Goodrich's Gristly Adams
combination. Season 1881-82.

MR. FRANK KARRINGTON.
Juveniles. At liberty.
Address Simmonds & Brown.

MR. FRANK OAKES ROSE.
As Harry Huntington in the World.
Lyceum Theatre, Philadelphia, Pa.

MR. HARRY COURTAINE.
With Steele Mackay's Won at Last.
Address MIRROR.

MR. GEORGE L. SMITH.
Permanent address,
Madison Square Theatre, N. Y.

MR. J. F. CHURCHMAN.
Business Manager.
Aberle's Mammoth Minstrels.

MR. WM. A. MULFORD, JR.
Business Manager.
Haverly's Niblo's Garden.

MR. ADRIEN F. BAILEY.
Advance or Business Agent.
Address MIRROR office.

MR. CHARLES HARRISON.
Address MIRROR office.

MR. HARRY WEBBER.
Starring tour in his own Comedy, Nip
and Tuck. Address Nat'l Print Co., Chicago.

MR. SEDLEY BROWN.
With
John T. Raymond.

MR. CHARLES BURTON.
At Liberty.
Address Morton House, New York City.

MR. J. M. COLVILLE.
Disengaged.
Address MIRROR Office.

MR. W. S. DABOLL.
Count de Carojac, with Collier's Banker
Daughter, Season 81-82. Ad. Providence, R.

MR. JAMES O. BARROWS.
Comedian.
Address MIRROR.

MR. C. G. CRAIG.
Leading support with Charlotte Thomp-
son. Lord Rochester, Armand, &c.

MR. ERNEST LINDEN.
With Moore & Burgess.
St. James' Hall, London.

MR. J. DUKE MURRAY.
Business Agent.
Milton Nobles' Combination.

MR. G. D. CHAPLIN.
As Major Britt in My Partner combina-
Season 1881-82.

MR. LEO COOPER.
Col. Picka in Furnished Rooms.

MR. JAMES ARNOLD-MORRIS.
Address MIRROR office.

MR. MAURICE STRAFFORD.
Re-engaged, Boston Museum.
Season 1881-82.

MR. J. H. ANDERSON.
Asst. Manager English's Opera House,
Indianapolis, Ind. Re-engaged season 1881-82.

MR. CHARLES PUERNER.
Musical Director,
Niblo's Garden, N. Y.

MR. H. J. EAVES.
Costumer. The leading one in America.
63 East 13th Street.

MR. HARRY IRVING.
With Buffalo Bill.
Season 1882-83.

MR. ATKINS LAWRENCE.
Leading man, with Raymond's Co.
Season 1881-82.

MR. HARRY DE LOHME.
Primo Tenore.
Disengaged. Address MIRROR.

MR. FELIX MORRIS.
Engaged as the Reporter in Samuel
Colville's production of Michael Strogoff.

MR. L. F. LAWRENCE.
Tenor.
Address MIRROR.

MR. W. G. BEACH.
Wm. Stafford company.
Season 1881-82.

MR. C. C. REEVE.
Treasurer Niblo's Garden Theatre.
J. H. Haverly, Proprietor and Manager.

MR. FRED. H. FREAR.
Comedy-Barton Opera Company.
En route. At liberty after June 5.



JULIA A. HUNT.

MR. GEORGE VANDENHOFF, Jr.,
With Daly's Passing Regiment. En route.

MISS ELLA GRANVILLE.
Soubrettes. At liberty.
Address MIRROR.

MR. HARRY FARMER.
Musical Director. At Liberty.
Late Haverly's, Chicago. Address this office.

MR. JULIAN DOANE.
Tenor.
Address 95 State st. Boston, Mass.

MR. LEONARD S. OUTRAM.
With Salvini, 1882-83
Address Junior Garrick Club, London.

MR. WILLIAM LEE.
With McKee Rankin.
Address New York MIRROR.

MAZE EDWARDS.
144 West 23d Street, New York.
Office of Brooks and Dickson.

MR. L. N. DREW.
With Baker and Farron. Season 1881-82.
2018 Brandywine St., Phila., or agencies.

MR. D. GILFETHER.
Character and Heavies. With Frank
Mayo Season 1881-82. Address MIRROR.

MR. C. A. McMANUS.
Address 421 N. Eighth Street, Phila.

MR. J. H. STUART.
Comedian, with Barney McAuley. Sea-
son 1881-82. Address care MIRROR Office.

MR. JOHN W. ARCHER.
With Anna Dickinson combination.
Season 1881-82.

MR. R. E. GRAHAM.
Starring in My Sweetheart.
Address MIRROR.

MR. FRED. SACKETT.
As Arthur Carrington, Madison Square
Theatre Hazel Kirke Co. En route.

MR. CHAS. B. WELLES.
Leading Juveniles and Light Comedy.
Chestnut Street Theatre, Philadelphia.

MR. ALLEN THOMAS.
On tour in England since Feb. 20 as
Touchstone, Launcelot, Jobbo, Sir Benjamin.

MR. ALFRED L. SIMPSON.
Musical Director.
Address MIRROR.

MR. HARRY MACK.
Alex. Kaufmann's Mistake of a Life
Combination. Address MIRROR.

MR. LESLIE GOSSIN.
Leading business. Disengaged after
May 1. Address MIRROR.

MR. JOHN MALONE.
With Frank Mayo, season 1881-82.
Address N. Y. MIRROR.

MR. FLOYD COOK.
Youths and Minor Roles.
Address C. R. GARDNER, or this Office.

MESSRS. HYDE & BEHMAN.
Proprietors and Managers
Hyde & Behman's Theatre, Brooklyn, N. Y.

MR. ERNEST BARTRAM.
Old Man. Eccentric Comedy Character.
No. 1513 Vine street, Philadelphia.

MR. GEORGE PURDY.
Musical Director, Willie Edouin's
Sparks company. Address MIRROR.

MR. JAMES T. MAGUIRE.
The World. Brooks & Dickson, 323
Broadway, New York.

MR. THOMAS Q. SEABROOKE.
As the Detective in Rooms For Rent.
Address care Spies & Smart, 13 Union Square.

MR. JOHN MAZZANOVICH.
Scenic artist, Wallack's, re engaged
season 1882-83. At liberty June, July, August.

At the Theatres.



INNIE MADDERN'S enthusiastic managers had exhausted the possibilities of the English language previous to her appearing at the Park Monday night, so she could not be, was not, a revelation. But she justified every word spoken or written, and did not disappoint one jot the high expectations aroused by Messrs. Stanley and Havlin's preparatory work. She is more magnetic than Lotta, "cuter" than Maggie Mitchell, as earnest as Annie Pixley. She possesses a native grace, freshness, and a quaint mischievous sense of humor all her own. In representing the wild girl of the Western drama, Miss Madder suffers not at all by comparison with all her predecessors lumped together. Lotta makes "points" with her heels, Maggie Mitchell with her mature kittenishness, and Miss Pixley pleases by means of her thorough understanding of the effects obtainable by device and art. There is so art about Miss Madder. She is perfectly natural. The ebullition of animal spirits, the charm of youth, these are the materials she employs, and they fit the characteristics of the style of being she represents as if she were made to order for that purpose. There is so much that is *biase* about the stage, so little that is suggestive of real life, that when a new aspirant for dramatic honors appears, who has not had all the bloom destroyed by the glare of public scrutiny, who brings the refreshing breeze of nature into the close, oppressive, dead atmosphere of unventilated art, the spectator experiences a sensation of relief similar to that caused by a first breath of free air to a captive who has been confined in the damp, murky precincts of a prison cell. Miss Madder inspires such a feeling in the breast of the weary theatre-goer.

She is a ray of dancing sunshine, but she beams from a depressingly dark sky—Mr. Charles Callahan's miserable apology for a play, *Fogg's Ferry*. Fortunately the force of the bright ray was great, or the black clouds would certainly have swallowed her up. It is a pity that we are not able to chronicle the double success of star and dramatist. The play is irredeemably bad—so bad indeed that the task of condemning it is thankless. The first act, although not fulfilling the purpose to which it is generally devoted—planting the seed from which the future interest of the story is to grow—is better adapted to showing Miss Madder to advantage than either of the three others succeeding. In it Chip is permitted to coquette, romp and air the boyish side of her nature—the only side the audience care to see. The second act becomes serious, the third melodramatic and the fourth emotional—all three of course failing to set off Miss Madder's talents. None of these acts contain any comedy for her, what there is being given over to two intensely stupid characters—a man who answers in monosyllables and a maid whose pertness is nauseating. Miss Madder can set pathos very sweetly, and a little dash of it here and there, to make a bit of shade as well as light, would give her a chance for many transitions. But after the first act her gaiety is made to disappear, and the ensuing gravity does not give her an opportunity to do herself justice. The public want her pranks and not too much of her pathos. Frederick Marsden, the cleverest of American dramatists, could fit Miss Madder worthily. He has a marvelous ability for dramatic tailoring—a line of work which is not to be sneered at, entailing as it does a tact for cutting out material to suit all sizes and figures. Possibly, by discarding all of *Fogg's Ferry* except the first act, he might be able to build something upon Callahan's drama; but we seriously doubt it.

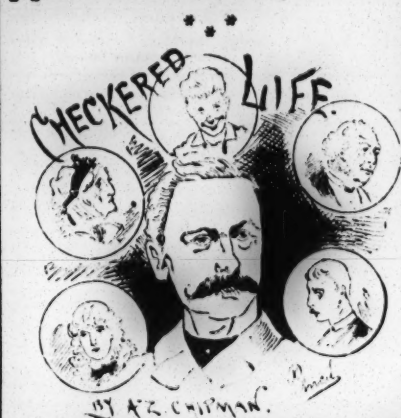
Careful overhauling may render *Fogg's Ferry* presentable; but it will not be worthy of Miss Madder even then. She carried the performance all on her own shoulders, acting with a naivete as rare as charming. The serious portions, badly as they are designed and written, prove that the star has intelligence and power of no mean order. But she is strikingly gifted in a merrier direction, and to that, and that alone, she should be confined. Her figure is petite, her face girlish, her voice sweet and nicely modulated. There is not the slightest suspicion of brass about her; she has plenty of the assurance born of conscious ability to do the work she has set forth to do; she is bold without sacrificing modesty.

There is a brilliant vista in prospect for Miss Madder. She is but eighteen years of age; she is the immediate descendant of a family of actors; she has made an instantaneous personal success in New York at an unpropitious season for dramatic exploits; she is under the guidance of two men who will place her before the public in a proper manner. A fair estimate of their ability to do this may be had in the remarkably skillful billing and advertising which prefaced their stars appearance. What she needs now is a play. There will be little difficulty in getting this essential or having *Fogg's Ferry* rewritten by a writer who understands the requirements of the stage (which Mr. Callahan, the author, does not), and then it will be all plain sailing for the little woman. Her hit was so pronounced that many out-of-town managers who happened to be at the theatre at once placed desirable dates at the disposal of Stanley and Havlin.

The company was neither above nor below the average. Mary Lodowski Young is a hard

actress, whose very knowledge of the cold rules of acting is unpleasant. She played Blanche Norwood, a stony hearted alleged heiress, as though she had diagrammed the business with a three foot rule. Alice Brooks was cast for the offensively pert maid, Martha. She spoke the slang which is liberally distributed over her lines with an unction betraying a too intimate acquaintance with the cant form of expression in vogue among the boys who sell *Heralds* around the City Hall. Mme. Michel was capital as Mrs. Fogg, a Dakota version of Mother Frochard. William Herbert's Old Fogg was an excellent character sketch. A gentleman named Blake, who looked like a perambulating telegraph pole, played the villain Bruce Rawdon, and was very funny. When he left two subordinate villains to place a dynamite torpedo in the river for the purpose of blowing up a steamboat, because an "alibi" might be necessary, the audience were convulsed. Mr. Blake is a friend of the author and, was chosen to play Bruce on that account. We were unable to discover any other just grounds for the selection. Atkins Lawrence is cast for a lover; he would have done Blake's part better, as the character seems to be more in his line. William Cullington was William Still, and Cullington still, too, for that matter. A. H. Hastings played an unimportant role finely.

The mounting was excellent. The ferry in Act One, and the old mill on a river, with the steamboat and torpedo explosion, was effectively managed. Miss Madder's engagement is for two weeks only.



A large audience, including many professional people, was gathered at the Fifth Avenue Monday to greet A. Z. Chipman as a star in his play, *A Checkered Life*. Both were disappointing, the gentleman essaying two difficult attempts and failing completely in each. We were present at a reading of the piece some time ago, and were led to believe it would be well received from the possibilities in it developed at the recital. But because a play reads well it by no means follows that it will act well, and *vice versa*. This was the case of *Checkered Life*. The strong points became weak, and the weak did not gain strength on representation. The sentiment is mawkish and unreal; the materials are old and handled unskillfully. The language is trite and too often illiterate; the melodramatic features on which much faith was pinned fell flat. Hazel Kirke, Banker's Daughter, Hearts of Oak and numerous familiar stories have been generously infringed upon, yet the combination of tried stuff is treated so poorly that it wearied without amusing the spectators. There is not a ghost of a chance for *Checkered Life*, and Mr. Chipman sooner or later must return to the stock or "try it again." He has solid backing, and may induce the backer to continue the piece for some time. Sooner or later it will have to go to the wall, even if a Jay Gould were tossing bank notes to it in the background.

Mr. Chipman is a pretty good actor in parts requiring a modest amount of ability; but the character of Ernest Lenwood requires a greater player than exists to-day to make it even tolerable. Mr. Chipman has found the means of gratifying the always laudable ambition to star, and he has thoroughly satisfied his friends of the absence of the slightest qualifications for occupying the position craved. The truth is best in all cases; we hope the exactness of our statements will convince Mr. Chipman of the futility of further plans in the direction of stellar fame. That sterling favorite, W. J. Lemoyne, played an old farmer, who goes blind, like Dunstan Kirke, but resembles the iron-willed miller in no other particular, both conscientiously and well. Julia Stewart played the fanciful daughter of an impossible banker; Katie Mayhew acted a small part sweetly; and Lisette Ellani, as a chambermaid, was quite pleasing. Mr. Willis, dialect comedian, was amusing in a German character. The play was nicely mounted. Several incidental songs and choruses by Fred Lyster attracted notice; but people don't care to hear the peasants of pastoral drama burst forth in songs about their happiness, the weather, and subjects of a similar nature. *Checkered Life* will run two weeks only, unless Mr. Chipman extends the rental of the theatre for a longer period, which he may do if he chooses, for he has the privilege of indefinite extension.

Quaint John Raymond opened at Niblo's Monday night for one week in *Fresh*. The audience was large and gave the favorite comedian a hearty welcome. *Fresh* has received frequent and extensive notice in these columns, and the present presentation calls for no special mention, further than that Raymond himself is as delightfully funny as

ever and his company are satisfactory in every respect. Charles Rockwell is seen for the first time here as the Baron, Sedley Brown as the Eunuch, and D. H. Chase as Manassah. Business is very good. Next week C. H. Smith's double-barrelled Uncle Tom, with two Topays and ten bloodhounds. Two Marks and three donkeys are also promised, as if the venches and dogs were not sufficiently liberal.

There is an abundance of comic opera in the city at present. It steals in as the more serious attractions fold their tents for the Summer. At Tony Pastor's Olivette, misleadingly billed as the Ideal representation, is doing very well. The company is excellent—in several instances remarkably clever. Next Monday Patience will be put up, with an admirably selected cast, strengthened by the accession of Alma Stuart Stanley as Grosvenor. From Wallack's to Pastor's isn't such a big step as people suppose. It might be longer if the destination were reversed. The Hess Acme Opera company are in their third week at the Standard, and *The Chimes of Normandy* constitutes the bill for the present week. This opera was first popularized by Hess, although it never made the money its merits called for. Many members of the original cast are now singing, and a thoroughly satisfactory performance is given. The Norcross troupe at the Germania are creating a pleasant impression and drawing crowds. There are four distinct and separate managers connected with this organization, yet things move smoothly and the court records show no evidence of even one nice little "bounce." Too many cooks are apt to spoil the potage; too many managers generally manage to shut up a theatre in two weeks. The Germania people are luckier—like the cat, the monkey, the dog and the pithicus at Bunnell's, they constitute a happy family. But although they number four strong, they are seldom seen in the front of the house. Is the cause a shrinking modesty or the pretty ballet?

The fifth week of *All at Sea*—and the reason we cannot see it at all just now, in the merry month of May, unless it is that the little company is composed of really clever people. Upon thinking it over, we believe that does account for it, and for the liberal patronage which enables Mr. Clayton's show to hold its ground without depleting the backer's purse. This is a bad time of the year for new, strange attractions, as Mlle. Eugenie Legrand will come forward and take her little oath to, and it is the unexpected and remarkable Springtide of favor of *All at Sea* that makes old staggers pause and say, "Can such things really be." The generous advertising has had something to do with the success—for the piece is densely stupid, and only the talent of the artists engaged carry it—and we respectfully commend the policy of Mr. Clayton to M. A. Casanau, who contends that money spent in letting people know you've got a good thing through the business columns of the newspapers is money that might just as well be thrown into a gutter or destroyed in a furnace.

Down town, at the Windsor, in the most populous portion of the city, James O'Neil is playing *Jean Renaud*, and demonstrating how futile a task it is to try and force a Celebrated Case down the people's throats. They will not have it in this city outside of the Union Square Theatre, and even there we doubt if anything like a temporary continuance of its first success could be had. The story is too lugubrious to draw, even with such an admirable actor as James O'Neil in the principal character. There are so many parts directly in his line in which he has exploited with flattering results that we pause before Manager E. M. Gardiner's choice of a good-for-nothing—in the sense of profit—drama for his star, with eyes and mouth wide open. The Fifth Avenue Theatre experience a few weeks ago should have been a lesson. The Windsor engagement will probably prove one. Next week The Professor, which is drawing the Normal School girls and Columbia College boys to the Fourteenth Street to study the adventures of the universal enemy of under-graduatedom outside the walls of learning, will be transferred to this theatre for one week, and all the East Side gamins—whose *alma mater* is the streets, and whose teacher is stern necessity—will have seven opportunities for observing the Yale creation of Mr. Gillette's ingenious brain. Frank Mordaunt will anchor at the Professor's present abiding place on Monday, at which date and at which harbor Old Shipmates will be introduced to the port of New York. Bob Morris, the builder, has been making careful preparations for the wharfing ever since it slid off the ways, and there is no doubt that he has got the critics into shipshape order by means of the *Telegram*. But the trouble-some critics—small units that they really are in the sum total of professional success—are strangely slippery creatures, and Bob's kind, disinterested and overwhelming favors may go, as they have gone before, all wrong. Beware of 'em, Robert! Whatever their verdict may be, and that matters little except to test once more the dogged resentment felt by the clique of our daily press people towards anybody who commits the fatal mistake of showing them kindness, whatever they may or may not think about the play

and its author THE MIRROR has reasons for knowing that Old Shipmates will turn out to be a clean, wholesome piece, lacking somewhat in brilliancy and strength, but cleverly constructed and quite enjoyable. The acting of Frank Mordaunt will be admirable, and the company better than the average of combinations fresh from the road, for the simple reason that it has been changed and improved for the benefit of the metropolis. The fact of these alterations may be complimentary to the public of this city, or very much otherwise to the travelling cast. In any event, both Mr. Mordaunt and Mr. Morris—a splendid actor and a conscientious journalist—have THE MIRROR's warmest wishes in the result of Monday's production.

La Belle Russe is advertised as an "instant and triumphant success." Perhaps the types tell the truth; but very often they don't, especially in the *Herald* advertisements. Wallack's is having a fair amount of patronage for the tag of the season, and there will be no money lost on Belasco's piece.

Fritz has taken Ireland and his monstrous dog over to Williamsburgh. The big audiences also accompany him, the pretty Novelty being crowded Monday and Tuesday nights.

Eugenie Legrand is seen to advantage as Camille, at the Union Square, and she is happy, too. How much or how little George Darrell's departure for Europe, last week, may have to do with this change of mental condition we are not prepared to say. Mlle. Legrand has had the advantage of fine schooling abroad; she is, we believe, the wife of Kyrle Bellow, and there are many other excellent reasons why her qualifications for the stage should be recognized. In time, if she perseveres, Mlle. Legrand will be able to overcome the dire effects of that fearful slump, Solange, but not until another engagement. For next week "a new play" is announced—which new play, it is said, is *Diane de Lys*. We hope report speaks truly; the danger of another dose like poor Darrell's horror cannot be contemplated by the stoutest heart without terror.

After this there will be only two more weeks of Squatter Sovereignty at the Comique, and the approach of the end is marked by a flood of porters and small paper all over town. Last night (Wednesday) was the 150th night of the comedy; but it was not celebrated by mementoes of the occasion. Such events have lost novelty in the eyes of Harrigan and Hart, who are used to their frequent recurrence. It is too late to suggest—but a raging Billy Goat, rampant, would have been an appropriate souvenir.

The two-hundredth representation of *Esmeralda* was celebrated by the distribution of a beautiful souvenir and the raising of prices all over the theatre for the occasion. The audience was very large, and they paid the advance for mementoes that were worth the extra charge. They consisted of artistic albums containing artotype portraits of the characters in the play. There were two pictures of Liddy Ann and two of Elbert Rogers, changes having occurred in the people playing those parts since the beginning of the run. The taste of the Madison Square management, and the elaborate nature of their various souvenirs has never been equalled by other people who have adopted the fashion inaugurated several years ago, by Stephen Fiske, in the distribution of silver bricks commemorative of an anniversary of the Big Bonanza at the Fifth Avenue Theatre. *Esmeralda* continues to enjoy the steady tide of popularity which set in with its first night, and it will go on until Fall to doubtlessly equal receipts; hot weather makes the artificially cool Madison Square a refuge and retreat in Summer. A change of people will take place in June, when the present cast will be allowed a vacation.

"Dolly" Dolore is meeting with a great deal of encouragement from the papers and a moderate amount from the public at the Bijou in the comedies *Lesson in Love* and *First Night*. She will continue both pieces for the present.

The present is the last week of Rice's Surprise Party in *Cinderella at School*. Mr. Morse, the composer, we trust, has somebody doing the piece now from whom he will get his royalties. Business has not been good, and the questionable policy of freely issuing paper has been frequently resorted to.

The Musical Mirror.

Nothing gives us greater satisfaction than to be able, with a clear conscience, to praise the work of our native authors and composers. We are glad at heart to acknowledge the rapid strides made by Americans in branches of cultivation that, a very few years ago, were, agriculturally speaking, unploughed soil. True, as in all cases where the virgin soil is rich but crude, the products are luxuriant, but coarse and ill flavored. There is a tendency on the part of our artists to take the will for the deed—to think that,

because they wish to be great authors, actors, singers, composers or painters, *ipso facto* they are so, and the long course of study, which in older countries is deemed necessary to true success, is heroically dispensed with. The result is not always encouraging. We have no lack of attempts, but very few real achievements. In the domain of comic opera we have one very moderate example of successful writing—*The Doctor of Alcantara*, by Eichberg—a foreigner, be it noted, who was educated abroad and in European traditions. The things in it that are good are not original. The things in it that are original are not good. The songs have a wearisome monotony of construction and a fatal lack of "taking" melody. They are merely music made to order and by the yard. The concerted pieces are in no wise concerted, but are strings of phrases heaped together as with a hayfork. Here and there one picks out a bit of melody or an apposite musical expression; but, on close examination, these little gems are recognized as having formed part of many a former set of jewels. The work we write of is a very nicely got up comic opera called *Incog*. Music by Clark W. Evans and words by J. J. Fox, M. D. With the music there is little technical fault to be found—all is done "decently and in order." There is merely a lack of salient feature and original thought, and we should not be at all surprised to hear of Mr. Evans yet as a composer of merit; but he has striven to run before he has learned to walk. And, fast nation though we be, the race is not yet to the "go-as-you-please" competitor.



Olivette, as given at Tony Pastor's Fourteenth Street Theatre, is "adapted to the vernacular of the locality," according to the daily papers. However that may be, the opera is very well done—well dressed, well acted and well chorused. Mr. Laurent and Mr. De Lorme are both good tenors and good fellows into the bargain. Messrs. Rennie and Stanton are very funny comedians. We are promised an increased band when *Putience* shall be produced. Good! We are glad to see that the laudable example of Messrs. D'Oyly Carte, Norcross and Grau is about to be followed.

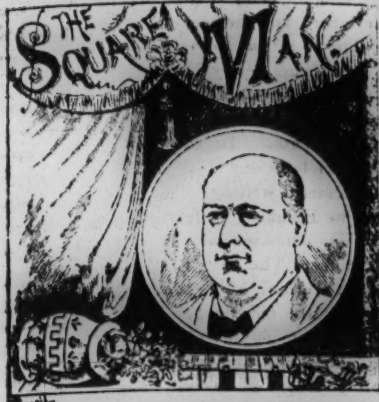
The Mascotte, at the Germania, is a success, owing, we verily believe, to the care and liberality displayed in the musical get-up of the opera and the full and satisfying band—which it is a comfort to sit and listen to. Mr. Molten is a very nice "tenorino," sings very well, acts nicely, and is quite the best Frederic we have had yet in New York.

Mr. Henry Peakes is a very good Gaspard in *The Chimes of Normandy*. It is rather astounding to the unaccustomed ear to hear Gaspard sing his music in a "big manly voice," and speak his lines in "a childish treble that pipes and whistles in the sound." But the ways of singers are past finding out, and, for a singer, Mr. Henry Peakes is a very good actor indeed. Mrs. Zaida Seguin Wallace made a very good Germaine as far as singing and acting goes. She is perhaps a trifle mature for the part, but an artist for all that. Miss Adelaide Randall is a nice Mignonette. Why the name is changed from the original Serpolette, Boston alone knows. Mr. Mark Smith is an excellent Marquis. The chorus is full and the conductor a true musician—as we had occasion to remark in our last notice of this operatic company.

Master Michael Banner's farewell concert was but meanly attended. The beneficiary is a clever boy, untimely forced into a position, which, we doubt not, he will deserve in due time. Like forced fruits and immature meat, precocious talent is mawkish and innutritious. Let Master Banner hang on the outer walls till he gets ripe.

The avatar of Mr. Arbuckle and his Military Band at Koster and Bial's has driven away the crowd of fast men and women whom the variety performances of the past Winter had attracted to that place of amusement as carrion attracts flies. The audience now begins to assimilate to that which used to attend the Remenyi concerts last year.

Pen and Pencil.



New plays are rarely produced in Brooklyn, except at the Tabernacle. There is an uncanny influence about the place which is forbidding to everything but tried attractions. Colonel Senn and Mr. Haverly are satisfied with combinations—the former because he has not forgotten One of Our People the latter because he has strong scruples against meddling with anything that has not been experimented with first by somebody else. But Hyde and Behman are different. They have a handsome new theatre and they are willing to father new plays. A Square Man made his appearance at their Grand Opera House Monday night, and Pen and Pencil, of course determined to encourage enterprise suburban as well as local, pilgrimage over the river to assist at the event. Even our curiosity in regard to Minnie Madden was held secondary to A Square Man; so while The Mirror's critic was watching Chip and old Fogg at the Park we were watching Blossom and Tool Jock in the City of Churches.

The Square Man has a history. He did not exist under that title a few weeks ago. The Angel of Piety Flat covered him up like a bushel, and he and she were half promised to McKee Rankin and Kitty Blanchard, who wanted something new for their limited repertoires. Whether it was that they feared Mr. Schwartz—city editor of the Philadelphia Evening Telegraph—the author, might claim the piece as his own work, or whether some less probable reason stood in



the way, they relinquished their right to a first back at it, and Mr. Schwartz looked about for another purchaser. While Mr. J. M. Hill was in Philadelphia, four or five weeks ago, Ben Maginley told him about the drama and procured a hearing for it. Mr. Hill, who thinks and acts with great discernment and promptitude, liked it and secured it on the spot, paying the author a handsome sum. Then a company was gotten up, and a date made at Hyde and Behman's Theatre for its trial. This came off, as obscurely intimated above, on Monday night. There was a well filled parquet and balcony and a packed gallery. The production had been splendidly advertised, and the Brooklyn public yearned for the unwanted privilege of sitting in solemn judgment on a brand-new piece. A Square Man played by a square man and managed by the squarest man I ever met, formed a perfectly irresistible combination. Everything was therefore in trim for a success. It came in due time.

The plot is pretty and sufficiently original. There is no pistol practice, lynching or bowie knife exercise in its progress. There is no seduction or attempted defilement of



virtue. This was novel as well as wholesome to begin with; for there are few wild Western dramas in which these elements are not dragged in.

Blossom, the pet of Boomer Run, through the death of her dissolute father is left to the rough sympathy of the primitive mining

camp. She is befriended by Jack Kenyon, the square man, who fostered her when she was a nine-pound baby and who loves her like a paternal relative. The miners have no objection to his taking her under his wing, for Jack is a mature inhabitant, above any suspicion of bad motives. He shelters Blossom in his cabin; the boys bring her a governess from Denver to make her a lady, and shower upon her gifts of nuggets, revolvers, pianos, fine dresses and a special territorial permit to engage in any occupation, from saloon-keeping to bonnet-making, that may suit her fancy. Meanwhile an adventurer, Bart Romaine, assisted by a rascally accomplice, one Hop Thompson, concocts a plan to wed Blossom in order to obtain the wealth of a rich gold mine which belongs to the waif, but is honestly believed by Jack to be his own personal property. The Square Man finds budding in his rugged breast a sentimental passion for Blossom. She secretly reciprocates the feeling. Honest Jack imagines the object of his unspoken affections has fallen in love with the attentive Mr. Romaine, and color is lent to this supposition by the discovery of the girl in that gentleman's arms. It is needless to explain that she is there by accident purely. Blossom's heart is also rendered by a growing belief that her governess



and Jack are making up to each other, and on the strength of this she flees down the mountains and finds refuge with an actress, Rosanna Brown, who owns a cabin of her own, being more fortunate in this respect than the majority of professionals. Before departing, Hop Thompson endeavors to set Blossom against Jack by producing her legal claim to Thimble Rock mine, and charging her noble protector with having purposely defrauded her of her just rights in the same. This base allegation she is forced to accept as true; but she loves Jack, and leaves behind her, on her flight, a transfer of the claim putting him in possession of the mine. This document he destroys in the presence of the conspirators and goes down into the mine for a letter Blossom has left in the pocket of his coat. While underground the rascal Thompson sets fire to some blasting powder and an explosion ensues. But he is foiled in his designs, for Jack emerges from the smoke and flame intact. He seeks out Blossom and finds her misled by Romaine's false statements and betrothed to him. Explanations ensue; Jack reveals his heart's secret to Blossom; she renounces the villain and casts herself into the Square Man's protecting arms. Romaine and



The General

Thompson are discomfited thoroughly; the governess pairs off with General Zeck Peabody, a bumptious, kindhearted chap who slightly resembles Major Britt, of My Partner fame; an English tourist, who has caused a good deal of fun by his sublime ignorance of mining customs, takes up with Rosanna Brown, the actress, and his aristocratic sister splices with a good-hearted rough 'un named Joe Stark. This brings everything to a happy termination.

Maginley plays the Square Man with commendable earnestness. He is a warm, impulsive, honest, burly being served up on the half shell. He bears no other resemblance to Joe Saunders or Sandy McGee except that all three wear top-boots, flannel shirts and broad brimmed hats. His nature is as simple and condescending as a child's; he is actuated by the best motives moving mankind. His love for Blossom has no element of young ardor; it is the strong, earnest feeling of a mature man. The contemplation of such a character cannot be but beneficial to the public. I feared Deacon Ben's avowal would be a drawback to his essaying a serious part. But it was not noticeable, and if it had been otherwise, the manly, frank bearing, the presence of a conscientious purpose in the actor's efforts

would have cast it quite in the background. Maginley made an undoubted hit, and de



served the roars of applause that greeted him during the piece at frequent intervals. And this reminds me to say that seldom have I witnessed such enthusiasm in a theatre as was manifested by that audience Monday night. They cheered, laughed, stamped and clapped their hands in a manner most unusual. The reason was that The Square Man appealed irresistibly to their sympathies, and they joyed in his joys and grieved in his sorrows just as if every single seat in the Grand Opera House contained a personal friend of Jack Kenyon. Ed. Lamb, of course, made an amusing character of Zeck Peabody, the man "who never gets left," and after some elaboration it will stand as a companion figure to Major Britt. Herbert Ayling must have had something alling him, for he played an English tourist, Alfred Missimer, with an accent far from British. Still, he made the people laugh—about all that is required of a comedian now-a-days, without reference to the real merit of his work. J. C. Padgett was Hop Thompson, W. J. Johnson Jim Jennings, who falls from



a cliff (off the stage), J. L. Morgan Joe Stark, "who never played it low," and E. G. Spangler a truly remarkable individual, Bart Romaine. Jack never could have been jealous of such a fellow. Teddy Ryan, whose nationality need not be indicated, was well played by Luke Martin. As the piece originally stood this character was a "greaser." No doubt, out of deference to the Land League, it was changed to a sprig of Erin, mavourneen. Nevertheless, strange as it may seem, the dynamite used in Act Three has no connection with the gentleman. Libbie Noxon is a trifle too old for Blossom; but she is a responsible soubrette, and never sank below mediocrity. Meta Bartlett was rather stiff, but very ladylike, as the Governess. Rosanna Brown, the actress, although a small unit in the cast, was winningly acted by pretty little Blanche Vaughan. Amelia Herbert did not shine as Celia, the Englishman's sister.

A Square Man is a great success. It will please and draw everywhere. Next week Messrs. Theatrical and Williams will put it on at their Novelty Theatre. I must not sign my name without saying a few words about the mounting the play received at the hands of Hyde and Behman. The scenery was painted by De La Hope, the artist of the Grand Opera House. It was picturesque and admirably executed throughout. The cabin exterior and mountain view of Act Three and the Silver Gulch of Act Four were gems that would have done credit to Marston or Goatcher.

PEN.

Florence Elmore is at present in Utica, the guest of the Hon. Horatio Seymour. Her father, who is U. S. Senator from Tennessee, and Ex Governor Seymour, are warm personal friends. Miss Elmore has made such wonderful advancement in her chosen profession, that it is claimed by her friends that she now stands at its head! She has received fabulous offers for next season, but with her social position, marked dramatic ability, magnificent stage presence, and abundant fortune, her advisers insist upon her starring in the legitimate.

George Knight says he lost \$10,000 on Government Bonds, probably the worst investment in governments the profession knows of. But he declares it was all made up, and more, too, with Baron Rudolph.

An Important Decision.

JUSTICE DEVINS' OPINION IN THE CASE OF TOMPKINS AND HILL VS. HALLUCK IN THE MATTER OF "THE WORLD."

A decision was rendered by Mr. Justice Devins, of Boston, on Tuesday in the above case, which removes the former ruling that the representation of a play is equivalent to its publication, and that any person who memorizes it is justified in its use. The Mirror prints the text of the decision exclusively and in detail:

The drama called The World was originally composed in England, where, after being presented, it was sold to one Colville, in New York, who caused it to be altered and amended to suit the presumed taste of an American audience by one Stevenson. It was represented in New York at Wallack's Theatre with success, and was there assigned to the plaintiff with the exclusive right to represent the same in the New England States. The drama does not appear to have been copyrighted or printed. While represented at Wallack's Theatre, one Byron and one Mora attended the representation on three or more occasions, with the intent of copying and reproducing the drama as there enacted. Byron committed as much of the play as he could to memory, and after each performance dictated it to Mora until the copy was completed. It was not shown that either took any notes or written memoranda in the theatre. Byron subsequently made an agreement with the defendant to produce the same, and against the remonstrance of plaintiffs, who informed him of their ownership, it was advertised and produced by the defendant at the theatre known as the Alhambra. It was called The World, as produced by defendant, and is found to be in all substantial particulars identical with complainant's drama of the same name. It being found by the judge who heard the case that the dialogue and incidents of the drama were acquired by memory by Byron, who visited Wallack's Theatre sufficiently often for that purpose, that no written or stenographic minutes were made either by him or Mora in the theatre, and that there was no violation of any trust or confidence reposed in them by plaintiffs or their assignors, he ruled that no injunction could issue; but at the request of the complainants reported the case for reconsideration by the full court. If the ruling is sustained, the bill to be dismissed—otherwise an injunction is to issue and the case to be referred to a master for the assessment of damages.

These facts bring the case clearly within the principles decided in Keene vs. Kimball, 16 Gray, 545, and it is frankly admitted by the counsel for the plaintiffs that unless that decision can be reconsidered and reversed, no injunction can issue according to the prayer of the bill. The question decided in Keene vs. Kimball had never until then been determined in any reported case. It had been discussed with great ability by Judge Cadwallader in the Circuit Court of the United States for Eastern District of Pennsylvania, where a decision of it had not been necessary in order to dispose of the case before him. Keene vs. Wheatley, 9 Am. Law Reg. 33. Adopting the views there expressed, it was held "that the literary proprietor of an unprinted play cannot, after making or sanctioning its representation before an indiscriminate audience, maintain an objection to any such literary or dramatic republication by others, as they may be enabled either directly or secondarily to make from its being retained in the memory of any of the audience." The case of Keene vs. Kimball has not since been reaffirmed here, nor that we are aware of elsewhere, nor has it been distinctly denied by the decision of any adjudicated case except that of French vs. Connolly, decided by the Superior Court of N. Y., which is not the final tribunal in that State. N. Y. weekly Dig. 197. The defendants in that case were charged with representing an unprinted play, Around the World in Eighty Days, in violation of the rights of the plaintiff. They sought to maintain a defence upon the ground that they had themselves dramatized the story from Jules Verne's work of the same name. They were unsuccessful in this, and it having been proved that the copy used by them was obtained by the memory of individuals after witnessing the public representation, an injunction was issued restraining the defendants from further representing it. An examination will, however, show various and conflicting opinions expressed by jurists, as well as by text writers of high respectability upon the question involved. Keene vs. Clarke, 2 Sweeney; Palmer vs. DeWitt, 2 Sweeney, 8 C. 47 N. Y.; Crowe vs. Aiken, 3 Bias, 218; Shook vs. Rankin, 3 Cent. Law J.; Boucicault vs. Fox, 5 Blatch 98, Drone on Copyright.

In view of this contrariety of opinion, it is not an unreasonable request on the part of the plaintiffs that the question involved should be re-examined in order that the Court may consider whether the decision in Keene vs. Kimball expresses correctly the rights of parties, and gives to the proprietors of unpublished plays the full protection to which they are entitled.

The Stat. of 8 Anne, C. 19, which is the foundation of the English copyright law, while it included plays and dramatic compositions, protected the author in his exclusive right to publish in print, but not in that of public representation of his work. It has since been modified by the St. 3 and 4, William IV., and subsequently by that of 5 and 6, Vict. 45. The Stat. of U. S., 1831, C. 47 N. Y.; Crowe vs. Aiken, 3 Bias, 218; Shook vs. Rankin, 3 Cent. Law J.; Boucicault vs. Fox, 5 Blatch 98, Drone on Copyright.

It is, perhaps, somewhat remarkable that protection in exclusive representation was not afforded by the Stat. of 8 Anne, C. 19, which is said in D'Almaise, vs. Bookey 1, Y. and C., case 288, by Lord Lyndhurst, to have been one of the most laboriously considered acts ever passed by the British Parliament. Although the result of the petitions of the English booksellers, it was submitted to and carefully examined and passed upon by committees of which many distinguished literary men were members. When it is remembered that among these were such dramatic writers as Addison and Steele, it would seem that this right would have been carefully guarded. Dramatic compositions differ from other literary productions not intended for oral delivery in this, that they have two distinct values, each worthy of protection: That which they have as books or publications for the reader, and that which they have by reason of their capacity for scenic representation. They are works in prose or poetry in which stories are told or

characters represented both by conversation and action. (Worcester Dict.) Some are poems cast in dramatic form capable of representation upon the stage rather than adapted to it, and whose most valuable characteristic is their purely literary merit. Others afford but little satisfaction in the perusal, are found agreeable in representation, from the spirited development of the story which is told in action, the vivacity and interest of the events displayed, even if the conversations of the imaginary characters out of this connection would appear tame and unattractive. The most perfect are those which, like some of the tragedies of Shakespeare, as Hamlet or Macbeth, are adapted alike to the library and the stage, and which address themselves more agreeably to those who read or those who hear as such persons themselves differ in their respective capacities for enjoyment.

That the right of property which an author has in his works continues until by publication a right to their use has been conferred upon or dedicated to the public, has never been disputed. If such publication be made in print of an uncopyrighted work, it is a complete dedication thereof for all purposes of the public. 8 Peters, 501; 17 Howard, 454. If of a copyrighted work it is so subject to the protection afforded by the laws of copyright, the author accepting the statutory rights thereby given in place of his common law rights. But the representation of an unprinted and uncopyrighted work upon the stage is not a publication which will deprive the author or his assignors of his rights of property therein. Roberts vs. Myers, 22 Law Reporter, 397.

It will not interfere with his claim to obtain a copyright therefor, Keene vs. Kimball, nor will it deprive him of his power to prevent a publication in print thereof by another. Macklin vs. Richardson, Ambler 604.

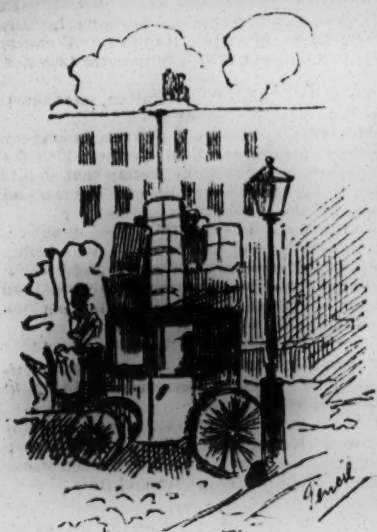
Nor can we perceive why it should deprive him of his right to restrain the public representation thereof by another. It is said indeed in Keene vs. Kimball that the Court is not aware of any case then existing either in England or America "in which the representation of a play has been restrained by injunction where no copyright had been acquired and where the proprietor had permitted its public representation for money, except the case of Morris vs. Kelly, Jacobs and Walker 481, the authority of which is doubted, it being impossible to reconcile it with the earlier cases of Coleman vs. Wathen 5 T. R. 245, or with the subsequent decision in Murray vs. Elliston 5 B. and Ald. 637. This statement, taken in connection with the general terms in which the conclusion of the Court is expressed at the end of their opinion "that the representation by the defendant of a dramatic work of which the proprietor has no copyright, and which she had previously caused to be publicly represented and exhibited for money, is no violation of any right of property, although done without license from such proprietor, and as it does not appear to have been done in violation of any contract or trust, cannot be restrained by injunction," would indicate that in the view of the Court, even if a copy were obtained either by notes, writing or stenography, although the copy was in fact obtained in the case then adjudicated by means of memory of spectators, there might properly be a subsequent public representation by the possessor of such a copy. In this view public representation is treated as a complete dedication of such a work for that purpose to all who can obtain in any way from the representation itself a copy thereof.

The case of Coleman vs. Wathen was an action brought by the plaintiff, who was the manager of the Haymarket Theatre, and who owned the copyright of O'Keefe's farce, called The Agreeable Surprise, against the manager of a theatre in Richmond, on account of the performance of it for the penalty imposed by the St. of 8 Anne, C. 19, as for an unauthorized publication. The verdict having been in his favor it was set aside upon the ground that the only publication by which the statutory penalty could be incurred was a publication in print. It was argued by Mr. Erskine, for the plaintiff, that independent of the statute there was a common law right by which the author had an exclusive property in his work, and it is obvious that this portion of his argument had little relevancy in an action for a penalty imposed by statute. The case was heard in 1793, before Lord Kenyon or Mr. Justice Buller, and may be dismissed as having no bearing upon an inquiry as to the rights of a party to be protected against the unauthorized representation of a play not copyrighted. The case of Morris vs. Kelly was that of a bill filed in 1830 by the proprietor of another farce of O'Keefe's for an injunction to prevent its performance at a rival theatre. The play was one which had been long performed and had been copyrighted, but had never been printed by authority of the author or proprietor, or otherwise published than by representation. An injunction was granted by Lord Eldon. The report of the case is very brief, and no opinion of the Lord Chancellor is preserved, which is much to be regretted, as his discussion of the question involved would have been of value.

In 1822 Mr. Murray, the publisher, the owner of the copyright of Lord Byron's tragedy of Marino Faliero, who had printed and published it for sale, applied for an injunction to restrain Mr. Elliston, the manager of Drury Lane Theatre, from representing it in an abridged form on the stage of that theatre. The injunction was granted by Lord Eldon, who sent to the King's Bench the question whether the plaintiff could, under such circumstances, maintain an action against the defendant for publicly representing the tragedy thus abridged, and that Court certified its opinion in the negative. Murray vs. Elliston, 5 B. and Ald. 637. As no opinion was delivered, it is impossible to ascertain upon what ground the decision of the Court of King's Bench was placed. It may have been upon the ground that the abridgement was a fair one, and that thus no invasion of the author's rights had been committed, the English law being extremely liberal to one who abridges the work of another. It may have been upon the ground that as there had been a publication in print there was no redress for an unauthorized theatrical representation, or upon the ground that there was no such redress in any case where the party had copyrighted his play, as he then accepted the protection which the statute afforded in lieu of any which he might have at common law. If decided upon the latter ground, the case is not reconcilable with that of Morris vs. Kelly, and this for the reason that measure as the report is, upon examination it clearly appears that the play which was then the subject of controversy was a copyrighted play. Were it otherwise, the cases could well stand together. "After the decision of Murray vs. Elliston, 5 B. and Ald. 637," says Lord Den-

(CONTINUED ON TENTH PAGE.)

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

The reappearance of the Union Square company in The Banker's Daughter, at the Park, drew together some of the best houses of the season. The Banker's Daughter is very popular here, and always draws crowded houses. The fine play was seen in its best phases, and the absence of Mr. Thorne was but little felt, although his personation of Strobilow is very strong. Still, Joseph Whiting exerted himself to the utmost in the portrayal of the character, and his efforts were much appreciated. He demonstrated his superiority as a careful, conscientious actor. Max Freeman as the Count, deserves great praise, making the character a central figure in importance and ability, and contributing greatly to the excellence of the cast. In the ball room scene Mr. Freeman played superbly, looking the character to perfection and acting in a most graceful manner. He bore off a great share of the honors of the performance. Sara Jewett played Lillian with the same sympathetic power as before, and acted with great earnestness. In several scenes she was very fine. Maude Harrison plays Mrs. Brown with vivacity and naturalness. Walden Ramsey was excellent as Rutledge. Paralle, Stoddart, Morris, Mrs. Phillips and Eva French gave the good personations which I have often written of before. This week, Lights of London, with the original New York cast.

Rhea's second week at the Museum was more successful than her first. School for Scandal and Much Ado About Nothing drew out the admirers of those standard plays. Rhea's Lady Teasdale was a painstaking and meritorious piece of acting, although it was not an English Lady Teasdale, but a mixture of the French and Russian. It was not without faults—indeed, they were manifest on many an occasion. But, for all this, the performance was a fair one—a well considered effort far above mediocrity, and very creditable to a lady who played the part for the first time. Rhea's Beatrice was a poor performance, and she paid the penalty of injudicious puffery regarding her acting in other cities and the magnificence of her costumes. I am not a connoisseur in the matter of dress; but, to my thinking, I have seen Jeaneschech, Mrs. Florence and Annie Clarke wear quite as costly dresses as those worn by Rhea. Beneath the plumes of dress and loveliness she appears, not as Rhea, but as a player, and is to be regarded so. Rhea's personation of Beatrice was entirely deficient in evenness, and, indeed, in all of its attributes. Her conception lacks not only spirituality, but individual character and genuine feeling. All the delicate lights and shades that make up the character are wanting. The great scene between Beatrice and Benedick, where she calls upon him to kill Claudio, was almost made unbearable. A discriminating public is not to be coerced into endowment of an artist by artifice, and will evidently take umbrage at such a display of buncombe as managers have foisted in the case of Rhea. A lovely woman, graceful, charming in manner, artistic in costume, will not suffice for lack of stage attributes. The support by the Museum company was very good. Mr. Warren's performance of Sir Peter Teasdale was masterly, and as fresh as I remember it more years ago than I have now any intention of pleading guilty to. Mrs. Vincent's Mrs. Candour is one of her best impersonations. One does not see Mrs. Vincent—you look only on the character she is portraying. Mr. Barron played Benedick with skill and a genuine appreciation of the role. Mr. Haworth, as Joseph Surface and Don Pedro, was seen to excellent advantage. Nora Bartlett did not shine as Hero, nor did Miss O'Leary as Maria in School for Scandal. This week, Edgewood Folks, by Sol Smith Russell and company.

The Black Crook did only fairly last week at the Globe. This week, Patience, by the Boston Ideal.

The Big Four combination did a very large business last week at the Howard. This week Leavitt's Specialty company.

The Operatic Festival at Mechanics' Fair Building was not a success peculiarly, although the management carried out their promises to the letter. Miss Kellogg was unable to appear, owing to a severe cold; but Miss Von Arnheim did herself great credit in the roles cast to Miss Kellogg. There was some trouble about the payment of the money due to attaches; but Mr. Hyatt has acknowledged that he is responsible and will pay all his indebtedness when Frau Materna appears here in June.

Items: Frederic de Belleville, of the Union Square Theatre, is confined to his rooms with a severe attack of measles. Alice Stewart Logan, of Den Thompson's company, will be married this week to Dr. George Galvin, of this city. J. N. Gotthold left Boston Thursday for Philadelphia. Fred Pilot has recovered from his severe illness, and is still residing in Walpole. Constance Murielle and Lizzie Du Roy, of The Colonel combination, were in the city last week. Mrs. Jane Engilish (mother of Lucille and Helen Western) is still at the residence of James A. Herne, but will shortly leave for the Forrest Home, of which she is at present an inmate. Mark Price has not made any engagement for next season, preferring to take his chances for sensational plays and the spectacular. Fanny Barry, late of the Krality combination, is at the residence of her mother, Mrs. Thomas Barry, in this city.

Roy Bias, with William Redmond in the title role, will be one of the attractions for the benefit of those estimable gentlemen, Charles Burnham and Martin Drake, at the Globe. Nellie Larkelle, of the Krality combination, has been quite ill all the week, but succeeded in playing Stalacta every night. Miss De Rosa will shortly be married to a macaroni dealer in New York. Miss Bazano sails for Europe June 3. Emmie Wilnot is engaged for the heroine in Cezaila. It stormed every day during the week's stay of Nathan's Circus. The circus is a very good one, and worthy of patronage. Marc Klaw, the husband of Nettie Morris, daughter of Lon Morris, was in the city last week to attend the funeral of his father-in-law—Mr. and Mrs. Rufus Scott of the Maggie Mitchell combination will pass their vacation at their residence in Jamaica Plain. R. J. Dillon will play in Cezaila. George Parks, who goes to the Museum next season, will pass the Summer in Bethlehem, N. H. H. A. Cripps will also spend his vacation at the same place. Miss Von Arnheim, who has made so favorable an impression at the opera, is a resident of Milwaukee, descending from a Dutch family named Arnheim. The Casino will open 22d. It is doubtful if Nat Goodwin appears there this Summer. Maggie Duggan, who made so favorable an impression in New York, was one of the principal favorites in the Soldene company, and is said to be one of the most graceful women on the stage. Mrs. Octavia Allen, George Fortescue, George Howard, Nat Goodwin, George Tyler and Ed Byram all have cottages at Ocean Spray, a beautiful riverside resort near Boston. Thirty years ago—Wednesday, May 10, 1862—Mrs. Vincent made her first appearance at the Boston Museum, appearing as Mrs. Pontifex in Naval Engagements, and has been a member of the company ever since, with the exception of one season, '81-'82, when the late Emily Metcayer held the position of Mrs. Vincent for one season. To the delight of her many friends, the worthy lady is engaged for next season. Miss Rhea will probably take a company on the road, visiting Canada during the Summer months. E. A. White was married last week to a Miss Collatten, of Cambridge. Mrs. Helen H. Carter, the singer, was divorced from her husband in the Supreme Court on Monday. George Riddle is in the city. Maggie Mitchell passed Sunday at the Parker House in this city. Her season terminated on Saturday. Clara Louise Kellogg is still ill at the above hotel. George Roberts, of Booth's, returns to Boston next season.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Smith's Double Star Two Orphan company drew a succession of empty benches during the week. The performance in some parts was good, however, Kate Pell and Helen Jennings being excellent as the Orphans. Haverly's Mastodons opened 14th.

People's Theatre (W. H. Smith, manager): Charlotte Thompson and her excellent company did fairly in her new version of Jane Eyre. The performance was one of the most interesting given in St. Louis during the season. The Cornine Opera company open 14th.

Pope's Theatre (Chas. R. Pope, manager):

Leavitt's Giganteans held the boards during the week to fair business. The Philadelphia Church Choir Patience company, with Emily Melville, Lily Post, and others, will appear in that little opera 15th.

Items: Joe Toomey, of the firm of Noxon, Halley and Toomey, has just returned from a circuit, having disbursed a number of orders for scenery and curtains for theatres at different points. He will soon start off for Texas, and then go up to Wisconsin. The firm is overrun with work, but their chief attention will be paid to the new sets for the Olympic and Opera House, and the magnificent new curtains for both houses, which will be superb. Manager Smith, of the People's Theatre, has left for New York, the presentations to him having taken place as announced. It is now definitely settled that the Pickwick, Uhlig's Case, and the Lafayette Park Summer Theatres will open 29th with the attractions already announced. Randall Brown, the mind reader, gives an exhibition of his powers at Pope's 14th. The benefit to W. F. Dickson, assistant treasurer of Pope's, took place 8th, there being a good house present. Mr. Dickson was presented with a handsome silver service, the urn being appropriately inscribed on each side. The service was in seven pieces. Enos Jameson, assistant treasurer at the People's, takes his first benefit to-night (13th). Charlotte Thompson and company will appear in the new version of Jane Eyre. Next week will be the last of the season at Pope's. Roland Reed and Jennie Yeaman in Cheek will hold the Opera House boards during the week of 21st. Manager Charles A. Spalding, of the Olympic, has just recovered from a serious illness. Mr. and Mrs. John W. Norton, warm admirers of horse flesh—have gone to Louisville to enjoy the races. The annual Reunion of the Army of the Tennessee was held in St. Louis during the week, and the People's Theatre was the scene of the fraternization. On Wednesday afternoon Manager Charles Pope recited "Sheridan's Ride" as if inspired, and the veterans cheered his magnificent elocution until they were hoarse, while "Little Phil" at the close of the effort stepped forward and warmly grasped Mr. Pope by the hand and complimented him. It is no exaggeration to say that this was the most stirring and interesting portion of the Reunion.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): The Passing Regiment was produced for the first time on Monday evening. The audience was large and the piece well received. Next week, Ada Gray.

Grand Opera House (Nick Norton, manager): A first night. Ben Maginley, under the management of J. M. Hill, appeared in E. J. Schwartz's new play, A Square Man, supported by Ed Lamb, Libbie Noxon and the stock. The piece, in detail, resembles '49. Mr. Maginley appears in the title role.

Academy of Music (E. A. Wier, manager): The Anthony and Ellis Ideal company are playing Uncle Tom's Cabin.

Hyde and Behman's Theatre (E. D. Gooding, manager): Hyde and Behman's Star Specialty company holds the boards, Pat Rooney, Watson and Ellis, and many favorites of the variety stage are members of the company.

Items: Haverly's Brooklyn Theatre, closed on Saturday last the season of '81-'82, will reopen in September. E. A. Keyes, acting manager, will probably go to San Francisco as manager for Mr. Haverly. We regret to lose him. Messrs. Hyde and Behman and Marie Prescott have generously tendered a series of benefits for the fund of the Jewish refugees, to commence 22d. Miss Prescott will appear as Leah.

BROOKLYN, N. Y.

Novelty Theatre (Sheall & Williams,

managers): Joe Emmet is having his usual large business with Fritz in Ireland.

Broadway Theatre (Maggie Weston, proprietress): Dan Maloney's Nomination and the usual variety bill is presented. Fair business.

Lee Avenue Baptist Church: Oscar Wilde delivered a very interesting lecture last Friday night on "Art Decoration," and, notwithstanding the inclement weather, the attendance was very fair.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The programme offered by Haverly's United Mastodon Minstrels during past week was exceptionally attractive in every feature, and the attendance proportionally large. The Dockettaders (Lew and Charles) in their specialties scored a success. Billy Rice still retains his surplus avocupo and time-honored gags, but is one of the leading spirits of the troupe. The vocal selections of Garland, Harley, Malcolm and Wood were rendered with pleasing effect and invariably elicited encores. The troupe left for St. Louis 13th by special train. Legitimate tragedy, with John McCullough in charge, holds sway current week, followed 22d by the Andran Comic Opera company in the Snake Charmer.

Robinson's Opera House (R. E. J. Miles, manager): Scaver's Rooms for Rent combination constituted the terminal attraction of the season at this house. The party closed 18th, and, despite the inclemency of the weather, the week's business was fairly remunerative. The comedy (though farce would define it more appropriately) possesses considerable merit and displays its author's thorough knowledge of stage details in its construction. I. N. Beers, as the happy-go-lucky Bohemian, is entitled to notice for his rendition of the leading role. Edward Holst, T. F. McCabe, Genevieve Reynolds and Fanny McNeil acquitted themselves creditably. Manager Miles will in all probability manage the theatre during the season of 1882-83, which will be inaugurated early in September.

Heuck's Opera House (James Collins, manager): The seeming paradox, that this city may prove monotonous, was fully exemplified by the poor patronage accorded Hyde and Behman's Novelty company during the week just closed. The season is rapidly drawing to a close, and the hill-top resorts, with music and beer ad libitum, are seriously impairing theatrical business. Hyde and Behman's specialty people are always among the best, and such artists as Watson and Ellis, the Martells and Clara Moore are too well known to require more than passing mention. Charlotte Thompson fills out current week, presenting Jane Eyre (new version) as the attraction. Haverly's Opera company in Patience is underlined for 22d.

Coliseum Opera House (Jas. E. Fennessy, manager): Season closed.

Vine Street Opera House (Chas. S. Smith, manager): The popular gold mine opens its portals 15th with an exceptionally strong specialty programme, whose roster embraces the Four Emeralds, Cummings and Murphy, Lizzie Derious and Allie Smith, Billy Maloney and Mabel Gray, Ida Tracy, May Raymond and a number of others of lesser note. Huber Egan, who occupied the position of stage manager under Col. Snelbaker's management of the old theatre, will officiate in the same capacity under the new regime.

Items: Manager James E. Fennessy, of the Coliseum, benefits at Heuck's 17th of ensuing month, and Manager Jas. Collins, annual benefit occurs at same place June 5. Julius Cahn, business manager of the Rooms for Rent combination, will Summer in this city, and, together with Harry Lewis of the Grand, contemplates a limited theatrical season at the Highland House. Julius has been engaged by Manager L. M. Seaver for the approaching season. "Smiley" Walker, press agent of the Fanny Davenport company during the latter part of season just closed, arrived 18th, and expresses himself highly pleased with his experience. James Collins, manager of Heuck's, visits the Metropolis current week, and will return in time to assist, in company with his wife (Martha Wren), at Harry Lewis' benefit 22d. The enterprising young man who engineers the sale of the Haverly Minstrel songster and yells himself hoarse in his accomplishment should be immediately suppressed by Manager Gulick. I. N. Beers, of the Rooms for Rent combination, which closed the season here 18th, departed following date for his home in Philadelphia. Materna occupied a private box at the Grand 13th, and apparently relished the matinee performance, more especially Leon's burlesque imitations of Aimee and Gertrude. Hubert Heuck, proprietor of Heuck's Opera House and the Coliseum, proposes tearing down the latter and the erection on its site of one of the finest theatres in the West. The house will be completed before October, and will be devoted to the better class of entertainments. Billy Maloney, one of the specialty artists announced for the opening week of the Vine Street Opera House, is reported to have died in Chicago past week. The May Musical Festival will be inaugurated 18th, and the programme offered will comprise as soloists at that occasion: Materna, Annie Louise Cary, Candidus and Myron W. Whitney, Theodore Toedt and Franz Remmert. George Whitney will be the organist of the Festival. The advance sale of seats has been extremely large, and there is every indication of its unqualified success, artistically and financially.

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): The Andran Opera company played a return engagement to very good business, and during the week presented The Snake Charmer, Olivette and Mascotte. Catherine Lewis is the star of the company, and renewed her previous successes here. As the Prince, in The Snake Charmer, she sang well and acted with much spirit and dash. Little Post was also good. Wallace McCreery was in good voice. A. W. McCollin proved himself to be a very clever comedian. The costuming was gorgeous and the chorus large and well drilled. Emily Rigel opened to a crowded house on Monday night in Her Atonement. Business promises to be excellent this week. Next week, Charles L. Davis in Alvin Joslin.

Ford's Opera House (John T. Ford, proprietor): Uncle Tom's Cabin was revived last week before big audiences, and it was received with the same hearty applause, laughter and tears as of old. Anthony and Ellis' company is a very good one, and the time honored drama received one of the best interpretations it has had here this season. The bloodhounds and donkeys are great acquisitions, while the singing of the Jubilee Singers, especially the Memphis University

Students, was very sweet and effective. Kate Partington gave an excellent performance of Topsy, and Dan Hart was a good Lawyer Marks. C. B. Bishop appeared as Old Mid-dlewick in Our Boys, and as Mme. Vaucerpants in Wanted, One Thousand Millionaire on Monday night. This is the last week of the regular season.

Front Street Theatre (Dan A. Kelly, manager): Though Dick Gorman had played his well known drama, Conrad, here before this season, he was greeted throughout the week by large houses, and his play was well received. The usual olio preceded the drama. This week, Charles Howard in Mrs. Joshua Whitcomb. The olio embraces Fields and Leslie, Mr. and Mrs. Logan, Ophelia Starr, Miles Morris and Sullivan and Harrington.

Items: The friends of manager J. W. Albaugh were out in full force last Thursday night, and his benefit was a rousing one. The programme was most entertaining. Mr. and Mrs. Albaugh both appeared for the first time this season, and, as they are great favorites here, were warmly received. They appeared in Palgrave Simpson's drama, Dreams of Delusion. Little Sadie Albaugh made her first appearance on any stage on this occasion, when she recited a poem entitled "Little Jim." The Andran company gave an act of Olivette and an act of Snake Charmer. The testimonial on this occasion was a writing desk and chair, given to Mr. Albaugh by his friends of the Baltimore press, and a silver card stand by the employees of the theatre. Mathilde Cottrelly was billed to give four performances at the Concordia Opera House last week, but failed to appear. Wednesday matinee and night performances will be given at Ford's Opera House for benefit of Free Excursion Association. Kernan's Monumental Theatre has been transformed into a Summer Garden, and a series of walking-matches are now going on. Jim Morrissey was in town last week working up Her Atonement.

PHILADELPHIA.

Walnut (George K. Goodwin and S. F. Nixon, managers): The most pretentious performance of the week is at the Walnut, where Miss Rhea opened on Monday night as Camille. Compared with Modjeska it is weak. She is not a strong actress by any means, and her company is not the best in the world. Some of her business is very good, but taken as a whole her representation of Camille cannot be put down as much above mediocrity.

Arch (Mrs. John Drew, manageress): This is the last week of the season. Charles L. Davis has the honor of closing it as Alvin Joslin.

Chestnut Street Opera House (George K. Goodwin and Fred Zimmerman, managers): The Vokes and their tour, with the exception of a week or two in New England, at the Opera House this week, with their new piece, Too-Too Truly Rural. It is very funny, but not as funny as might be expected of the Vokes.

Haverly's (W. H. Morton, manager): Uncle Tom will continue until Thursday night, when The Two Orphans will be produced. F. F. Mackay will play Pierre.

Items: J. Fred Zimmerman, now associate manager of the Opera House, is to run Haverly's next season. Haverly is to retain a third interest for the use of his name, and will send all his attractions to the theatre, over which Mr. Zimmerman will have full sway. Mr. Zimmerman is a genial and able manager, and his success will be wished by all theatre-goers in Philadelphia. Frank I. Frayne appears at the National this week in his sensation of Mardo. The Museum company is occupied with a play called Our Uncle from Maine. A concert was given at Musical Fund Hall on Monday night by a new musical society, Polyhymnia. Emil Gastel was the conductor.

ALABAMA.

EUFALA.

Shorter's Opera House (P. H. Morris, manager): Season just closed has been a very successful one, as the following testifies: Johnston and Miller's Opera company, large business; John E. Owens, ditto; B. W. P. and W. D. Minstrels, ditto; Tony Denier's H. D. ditto; Professor Hartzman's Gift Show, medium; Lawrence Barrett, large; Armstrong Bros. Minstrels, slim; Morton's Big Four Minstrels, ditto; Pauline Markham, big; Richmond and McElreth, good; Oliver Doud Byron, big; return Morton's Big Four Minstrels, slim; George H. Adams' H. D. immense; Tremain's Sun Pictures, good; J. Harry Shannon, ditto; Col. Robinson's H. D. ditto; Harry Pease, poor; Professor S. S. Hamill, ditto. The opera house will be under same management next season, assisted by Mr. Tannabau of the Montgomery Theatre.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Madison Square Hazel Kirke company opened 8th, during a rain storm, to over \$800. Business still increases as weather improves. They close 18th, going hence to Leadville. Lawrence Barrett opens 15th for a week. He will be the first tragedian to play in this house. A large business will undoubtedly be the result. Mitchell's Pleasure party will follow in Our Goblins. Dates are very nearly all filled for the season.

Palace Theatre (Ed. Chase, proprietor): Business still continues prosperous.

Items: Marcus K. Mayer is in the city; also Mr. Roberts Manager Hazel Kirke, and Paul Arthur, agent of Mitchell's Pleasure Party, all highly pleased with our young and prosperous city. Mr. Mayer is arranging for appearance of N. C. Goodwin and The Comely Barton Opera company in Denver shortly, on their return Eastward.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (Hawes and Keeler, managers): Globe Museum company the entire week, with the exception of 12th. The special feature of their bill was Herr Haag, the elastic skin man. There was also presented a very fine variety entertainment, wholly free from any objectionable feature. Booked: East Lyme by C. A. Burton's company 15th and 16th; Tom Thumb and company 26th, 27th and 28th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Praires of Puzance acceptably rendered by local professional church singers 11th and 12th, and matinee 13th, to full house. Prof. Carpenter, mesmerist, 15th, 16th, 17th and 18th. Opened 15th to full house. Booked: Krality's Black Crook 19th and 20th; Danites 22d.

American Theatre (W. S. Ross, manager): Business has been good through the week. Frank Jones and Alice Montague in Ou the Brink was the principal attraction. The drama was preceded by an olio. This house will be closed week of 15th. Opened again 22d by McCarty and Colman's New York

Specialty company, when it will close for the season.

Items: James Dunning, the popular treasurer of the American Theatre, left this week for Glen Island, having accepted a clerkship at Starin's Hotel, where he will be happy to see his many friends. Alex. McCarty, advance agent for the Danites, is in town having run in for the season.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Events theatrical are near their close, after an unusually busy season at this house. Dr. Clyde was played the night of 8th. Penikese will be repeated 15th and 16th, and the Hanlons, opening 18th, will give four performances.

Grand Opera House (C. Peck, proprietor): The G. A. R. had a fine benefit by local talent 12th. Tony Pastor came 13th, and, as usual, gave a first-class show to an immense house. Tom Thumb opens 15th for a week, and the San Francisco visit us June 3.

New Haven Opera House (Minnie Cummings, lessee): Still shut, and genial Manager Phelps' office is a sinecure.

American Theatre (Press Eldridge, manager): During the week Ben Cotton has proved that the spirit of minstrelsy has not left him, and has drawn good houses. Week 15th, Geo. Henderson, in Golden Gilt, and Harry Dixey, May Seton, Marr Bros., Hugh and Jennie Barton and May Laton make up company No. 33.

Items: The supplementary season closes 17th. Chas. K. eslin, well known as a theatrical agent here, was married to Mrs. Harmon, of Boston, 11th. Barnum comes June 1.

NORWALK.

Doctor Clyde was billed for the Opera House 13th, but date was cancelled. There is a letter at the Norwalk Post Office for "Mart. Hanley." Miss Ada Dyas has taken up her residence here, and her permanent address in the future will be Ledgewood, Norwalk, Conn. Manager F. W. Knapp, of Music Hall, has returned from a somewhat extended tour, and is now booking for the coming season.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): The Strakosch Opera company, with Clara Louise Kellogg, booked 11th to appear 15th in Faust. Notwithstanding the little advertising done, the advance sale of seats was the largest ever had here, and they sang to good business.

The Warren Sisters appeared at Franklin Hall four nights this week. They give a dime show.

DELAWARE.

WILMINGTON.

Opera House (Jesse Baylis, manager): Hall's Church Choir company sung Patience 9th for the fourth time this season, to about 1,600 more than pleased people. It was their 150th performance, and they presented handsome souvenirs. Germania Orchestra to large business 11th. Barry and Fay's Muldon's Picnic 12th to good houses and giving good satisfaction.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Her Atonement was well put upon the stage last week. The company was a good one. Emily Rigel displayed much emotional talent. G. W. Wesells, as Charles LeRoy, who is killed in the first act, gave one of the finest death scenes that I ever saw. The play is a good one in some respects, though rather sombre. A few judicious changes will improve it. Margaret Lanner in New Magdalen and Princess of Bagdad 18th, 19th and 20th, supported by R. L. Downing, B. F. Horning, of Philadelphia, and others. Chimes of Normandy, by Operatic Association, for benefit of Samuel G. Kinsley, the popular manager of the National, 29th, closing the season.

Ford's Opera House (John T. Ford, manager): C. B. Bishop in Culpepper's Courtship, Widow Bedott, etc., last week to fair business; first night for benefit of Ford Brothers. Nothing announced.

Capital Theatre (Jake Budd, manager): The Fannie Prestige troupe this week.

Theatre Comique (T. E. Snelbaker, manager), opens 15th with a fine specialty company.

Items: Driver's Summer Garden opens 15th with specialty artists, musical principally. Abner's Summer Garden opens 15th. Fine Orchestra and the Rainer Tyrolean Singing company.

GEORGIA.

ATLANTA.

DeGiv'e's Opera House (L. DeGiv'e, manager): Our amusement season is over until September next. The few companies now left in the South are either working their way back to New York, or disbanding for their Summer vacation, and our opera house will not be open again except for the usual concerts and amateur performances, until next season.

The improvements in the opera house made during last vacation seem to be so well appreciated by our theatre goers that the management has been spurred on to further efforts. It is now the intention to introduce an improved apparatus for governing the lights, similar to that in use in the best Northern theatres. Calcium lights for rendering stage illusions more effective will also be provided. The management has also under consideration the introduction of a battery and wires for lighting the gas by electricity. It is intended to make this one of the best lighted theatres in the South. The arrangements have been such that the rougher elements of the galleries have necessarily been brought somewhat in contact with the more refined of the parquette in their approach and exit on a common staircase. By the next season the alleyway in the rear will be properly paved and an entrance opened upon it communicating with the galleries. This alley is to be made the sole avenue of approach to the upper tiers. The front entrance, on Marietta Street, will be devoted exclusively to the patrons of the lower floor, which will be separated entirely from the other part of the house; another lobby will be cut off at the back, opposite the present one, and somewhat resembling it in size and appearance. An ample supply of new scenery will be ready for next season.

ILLINOIS.

BLOOMINGTON.

Durley Hall (Pillston and Fell, managers): Joseph Jefferson in The Rivals was the attraction 9th to a very large audience. Opera House (Tillotson and Fells, managers): Nothing since last letter. Roland Reed in Cheek will be the next attraction 17th.

Item: Manager Fell has been seriously ill for the past fortnight, but is now convalescent.

DIXON.

Dixon Opera House (J. V. Thomas, manager): Tony Denier's H. D. company, 9th, to good business, was entirely satisfactory. Billed: J. A. Barney's Minstrels, 17th.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Season closed.
Gaiety (John Long, manager): The usual variety entertainment.

JOLIET.

Opera House (E. S. Barney, manager): Haverly's Strategists came 8th to large and cultivated audience, making Manager Barney's benefit a success. After the second act Mr. Barney was called before the curtain and presented with an elegant gold watch and chain by the residents of the city. Charles Forbes' Dramatic company 11th, 12th and 13th to very light business. Coming: Robert McWade in Rip Van Winkle 23d.

QUINT.

Opera House (Dr. P. A. Marks, manager): Corinne Opera troupe in the Magic Slipper 19th to fair house. The performance can hardly be said to be up to the standard of last season, many of the leading people not appearing as advertised. Bookings: Leavitt's Minstrels 16th; Roland Reed in Cheek 19th or 20th; Janaschek 22d; Rents-Santley company 25th.
Item: A benefit will be tendered Dr. P. A. Marks on the 21st, on which occasion an attempt will be made to have Roland Reed appear in his behalf. The benefit will be a reading one.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Little Corinne company came 5th and presented Mascotte to light business; for matinee 6th The Magic Slipper attracted quite a large house, but at night they played Olivette to another light house; Sunday evening, 7th, Little Corinne appeared in a concert programme and succeeded in drawing a very large audience. Jefferson and company appeared 10th in The Rivals to a large assembly of our best people. The Ubersa benefit, announced for 12th, has been postponed until the 18th, when Smith's Rooms for Rent comes. Leavitt's Minstrels appear 15th.
Arena: Batcheller and Doris' Circus and Menagerie comes 30th.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Hugh Campbell's Comedy company in Spectre Bridegroom and Among the Breakers 12th to fair business. Nothing booked for coming week.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Joseph Jefferson was the only attraction the past week. He presented Rip Van Winkle 11th to one of the largest houses of the season. The "Standing Room Only" card was displayed soon after the doors were opened; receipts, \$1,500. Nothing is booked for the coming week. Catherine Lewis, with the Audran Opera company, in The Snake Charmer, 22d; the Ford Opera company in a return engagement, probably giving Claude Duval.

Zoo Theatre (Gilman and Whalen, proprietors): Crowded to the doors every night. An unusually attractive bill will be presented this week, being Castle and King's Celebrities, consisting of Mr. and Mrs. Joe Allen, Lillie Ellis, Ward and Lynch, Zoe, Bernard McCredie, Charlie Diamond, Morrell Brothers, J. Arthur Doty, Dave Oakes and Griffin and Marks.
Arena: W. W. Coles' Circus will be here June 12.
Items: Will E. English, proprietor of English's Opera House, has received the Democratic nomination for Congress. The selection is a happy one, and the election of Mr. English would reflect credit upon his party and his State.—Mr. Jefferson went from here to Dayton and Toledo. He opens a two weeks' New England engagement at Taunton, Mass., and will close the season at Bangor, Me.—George June, late agent of the Charlotte Thompson company, will go into the excursion business, and combine business and pleasure, during his Summer vacation.—Carrie G. Vinton, of the Madison Square Professor company, will spend July in this city.—John Anderson, acting manager and treasurer of English's Opera House, went East Saturday. He will spend the Summer in New York and Philadelphia.

RICHMOND.

Grand Opera House (Dobbin Bros., managers): Harry Webster's Nip and Tuck closed the season 18th. Entertainment only fair, business big.
Arena: Coles' Circus comes June 10.

TERRE HAUTE.

Opera House (H. M. Smith, manager): The past week has been bare of events. Nothing booked at present.
Atlantic Garden Theatre (P. M. Shumaker, proprietor): A good performance is offered this week and the attendance continues to be large.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Joseph Jefferson in The Rivals 8th to a large house. Willie Edouin's Sparks 10th to poor house. Corinne Merriemakers 12th and 13th; business very light the first evening; Saturday matinee and second night's performance brought out moderately good houses. The horrible weather of the past week was a damper on the amusement business here, and Jefferson was the only card that succeeded in bringing out a crowd. Coming: Leavitt's Gigantean Minstrels 18th; Furnished Rooms combination 25th and 26th; Tony Denier and Robert McWade later in the month.

Grimes' Opera House, (R. M. Washburn, manager): Leavitt's Rents Santley company booked for 28th.

Item: Manager Duncan is sending to all theatrical managers very handsomely gotten-up cards, giving a resume of business since the opening of the New Opera House.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Mitchell's Pleasure Party in Our Gobblins came the 4th to splendid business and gave a fine entertainment. Booked: Remenyi Concert company 12th; Frank Mayo company 23d; the Philharmonic Society of this city concertise on the 26th; Litta, the prima donna, is engaged to appear on that occasion.
Arena: Sell's Bros. Circus and Menagerie are billed for the 16th.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): B. W. P. and W. A. Minstrels 18th to very large and well pleased audiences. Booked: Willie Edouin's Sparks 13th; Frank Mayo as Davy Crockett 19th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Edouin's Sparks 11th to good business.

Academy of Music (William Foster, manager): Nothing doing this week. Booked: Litta Concert company June 1; Comley-Barton Comic Opera 2d and 3d; Nat Goodwin 6th and 7th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Willie Edouin's Sparks came 8th to good business, presenting Dreams. B. W. P. and W. A. Minstrels came 11th to big business, regardless of a continuous rain; play fine. Duprez and Benedict's Minstrels appear to-night, (13th), with only fair outlook. Coming: Tony Denier 27th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Corinne Merriemakers 11th in Magic Slipper. Leavitt's Gigantean Minstrels 17th. Robert McWade as Rip Van Winkle 30th. Lawrence Barrett as Richelieu June 3d. Season drawing to a close and attractions are few and far between.
Arena: Coups' Circus exhibits here 24th. Cooper and Jackson's Circus which spread tents here 6th had bad weather and poor crowds.

MARSHALLTOWN.

Woodbury Opera House (Leon Goodwin, manager): Business dull. Nothing booked until June 5, at which date the season expires.

SIOUX CITY.

Lawrence Barrett in Hamlet 5th; Richelieu 6th and Yorrick's Love matinee did the largest business of the season. Receipts for the three performances \$2,000. Booked: Heywood's Minstrels 11th; Remenyi 16th; George H. Adams 22d; Litta Concert company 26th.
Item: John McCullough's agent was in the city the 6th.

KANSAS.

LAWRENCE.

New Opera House (D. Atchison, manager): Mitchell's Pleasure Party in Our Gobblins and My Brother-in-Law 10th and 11th to good business.
Opera House (A. T. Wood, manager): Janaschek comes 18th.

TOPEKA.

Topeka Opera House (Lester Crawford, manager): Booked: Nat Goodwin 22d and 23d; Frank Mayo 31st; Lawrence Barrett June 1.
Theatre Comique (William McAvoy, manager): Business fair this week. Singbad the Tailor is the afterpiece.

KENTUCKY.

PADUCAH.

St. Clair Hall (Landis and Halloran, managers): Motion's Big Four Minstrels 9th to splendid business.

MAINE.

BANGOR.

Bangor Opera House (Frank A. Owen, manager): Salsbury's Troubadours in The Brook and Greenroom Fun to good business, two nights and matinee 12th and 13th.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Salsbury's Troubadours to a good house 11th. The company gave great satisfaction, and if they will visit us next season will be sure of a packed house. Booked: T. W. Keene 24th; Joseph Jefferson, 26th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): The Jollities gave the Electrical Doll to miserable business 10th and 11th, and were it not for the company, the piece would die an early death. Eric Bayley's company gave The Colonel 12th and 13th to large business, and George Holland fairly nipped everyone with his "why, certainly." The Troubadours next week, 15th.
Item: Geo. Towle, formerly leader of the Corinne company and Jones Patience party, is now with The Jollities.

SACO.

City Hall (A. C. Sawyer, manager): Nothing new at present. Some talk of a call from The Professor before long.
Item: Sam K. Hodgdon, of the McNeil Family and Sam K. Hodgdon Concert company, returned to his home in this city 12th. He has been absent about nine months, in the South and West, and reports a very successful season.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Marguerite Pierce, of Baltimore, in Humorous and Dramatic Recitations 8th, to a \$12 house—the usual fate of Readers in this city. The season of 1881-82 is about closed here. Appended is a summary of business: Cora Van Tassel Dramatic company September 22 and 23, fair; the Chandra's October 5 and 6, fair; Callender's Georgia Minstrels November 9, fair; Leavitt's Hyer Sisters 16th, good; Verner's Eviction company 17th, 18th and 19th, good; F. G. White's Dramatic company 21st, 22d and 23d, fair; Sanford's U. T. C. 24th, thin; English Opera company 30th, poor; Austin's Minstrels December 6, poor; Tony Denier's H. D. 23d, good; Buffalo Bill January 2d, good; Hyde and Behman's Star Specialty company 17th, good; Austin's Dramatic company 18th and 19th, poor; Pat Rooney 24th, fair; Wilbur Opera company February 20, very good; Pattinson combination 24th, fair; Hyde and Behman's Muldoon's Picnic 27th, fair; Hague's Operatic Minstrels March 1, good; Snelker's Majestics 10th, fair; Jay Rial's U. T. C. 16th, fair; Only a Farmer's Daughter April 16, very good; Alvin Joslin, 20th, good; Madison Square Theatre company No. 3, Hazel Kirke, 26th, good; Marguerite Pierce May 8, poor.
Arena: S. H. Barrett's Circus pitch tents 31st.

MASSACHUSETTS.

FITCHBURG.

Opera House (A. Whitney, proprietor): The original "Muldoon's Picnic" combination gave the best Picnic that has been here this season 11th. Booked: T. W. Keene in Richard III. 16th.

FALL RIVER.

Academy of Music (George Hackett, manager): Salsbury's Troubadours in Greenroom Fun 6th to small house. Tony Pastor 8th to fair business; company very good. Booked: The Danites 13th; San Francisco Minstrels 30th.

Item: J. S. Borden, the popular treasurer of the Academy, was presented by the employees in the front part of the house with an elegant gold pen, penholder and pencil night of 13th.

HAVERHILL.

Lizzie May Ulmer as Billy Piper in The Danites 9th to good house. Geo. Holland's Colonel company 11th to poor business. Joseph Jefferson 20th.

Arena: Nathan and Co.'s Circus 23d.

LOWELL.

Huntington Hall (H. A. Rugg, manager):

Lizzie May Ulmer and a very poor company gave a tame performance of The Danites 8th to empty benches. Booked: Kiralfy's Black Crook combination 16th; Joseph Jefferson and Mrs. John Drew in The Rivals 18th.

Music Hall (Simons and Emery, lessees): Maggie Mitchell in The Little Savage 11th to a packed house. Booked: Salsbury's Troubadours in The Brook 15th.
Arena: Nathan and company's Consolidated Shows are billed for 20th, and Barum comes July 7.

LYNN.

Music Hall: Atkinson's Jollities in Electrical Doll 8th to poor business. Salsbury's Troubadours in Greenroom Fun 10th to a small house. Maggie Mitchell closed season in Fanchon 18th, to the smallest house that ever greeted her in this city.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Barry and Fay's Muldoon's Picnic 8th to a crowded house, giving one of the best variety entertainments, in addition to the Picnic, that has visited here.

TAUNTON.

Music Hall (A. B. White, proprietor): Ward, Wambold and Pierce's Dime Show 8th, for a week, to poor business. Booked: The Danites 19th.

MICHIGAN.

ADRIAN.

Opera House (Chas. Humphrey, manager): Closed for the past two weeks. Booked: Haverly's Strategists company 15th; Gus Williams company 16th; Fiske Jubilee Singers 17th.

DETROIT.

Whitney's Grand Opera House: The Colonel was played the last four nights and matinee the past week to not encouraging business. This was due more to the weather than the attraction. It rained steadily from Monday morning to Saturday night—not a moment's "let-up." Of course, such conduct on the part of the weather clerk is not conducive to a large deposit at the bank on the part of the manager. The play itself is only so-so. The company is a satisfactory one. After seeing Patience it seems flat and dull. Rachel Sanger as the Widow Blythe, is worthy of special notice. Eric Bayley and wife were very good in their roles. There were quite a number of changes in the cast the last night, and there not being a full house, the company indulged in gaudy and laughing, which was an insult to the audience and ought not to have been tolerated. They terminate their season next week at Chicago. The attractions this week will be Willie Edouin's Sparks first two nights, and Gus Williams last two.

Detroit Opera House: E. D. Price, the popular advance agent of John McCullough, had a benefit last Thursday night. Virginia was the play, McCullough the attraction, and \$1,200 was the amount taken in. Eddy will help the Evening News during the Summer.
The Park: King and Castle's Celebrities drew large houses during the past week. This week, Ransone's combination in Across the Atlantic.

EAST LANSING.

Academy of Music (S. G. Clay, manager): Haverly's Strategists had a good house 11th. This company's closing date is St. Catherine's, Ont., 30th. Next week B. W. P. and W. A. Minstrels—the last of the season.

Item: The movement for a new opera house is rapidly assuming definite form. Probably before another week I shall be able to announce the formation of a company and plans for the building which will be a credit to both the city and state.

FLINT.

Opera House: Chas. Schofield's Flashes 5th to a slim audience. Good company, strengthened by a few old members of Merriemakers. C. H. Smith's Boston Double Uncle Tom's Cabin 8th to a crowded house. Troupe first-class. Haverly's Strategists had a fair house 13th. Receipts scarcely sufficient to pay expenses. Booked: Barlow, Wilson, Primrose and West's Minstrels 18th; Gus Williams 23d in Prof. Kaiser. Strategists close season at St. Catherine's, Ont., 30th.

Arena: Forepaugh is extensively billed for the 26th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Haverly's company played The Strategists 8th to fair business. J. H. Rentfrew's Pathfinders in Scraps 9th. The performance, as a whole, was very good; but the receipts were very small. Haverly's Patience company was greeted by a good-sized audience 10th, who thoroughly enjoyed the excellent manner in which the opera was put on. Emma Howson as Patience and W. H. Seymour as Balthazar are deserving of special mention. Booked: Victoria Loftus' British Blondes 15th; B. W. P. and W. A. Minstrels 16th; Rial's Uncle Tom company, Celebrated Case company, Anna Dickinson and Lawrence Barrett follow.

Items: Smith's Opera House is running to good business this week.—J. H. Rentfrew, of The Pathfinders, hails from this city. He reports business good.—I went to Kalamazoo 12th to see the new Academy of Music, which I found to be one of the finest Opera Houses in the West.

KALAMAZOO.

After enduring for years a place of amusement fit only for the appearance of the veriest "barstomers," the New Academy of Music was opened the 8th by John McCullough and company in Virginia, assisted by the Franz Schubert Club, a splendid musical organization, from Jackson, Mich., to the most brilliant audience ever assembled in the city. The building is 67 feet in width by 158 feet deep, and three stories high. The interior is magnificent, the woodwork being of elaborately carved polished cherry; the ceiling handsomely frescoed and the walls richly hung in crimson and gold paper. Heated by steam, the indirect radiating process being used. In the centre above is a polished brass chandelier, eleven feet in height, and having a spread of nine feet, beautifully ornamented with glass prisms and containing one hundred burners. There are two tiers of private boxes, with eight seats in each. In the rear of these are open boxes for ten persons each. The stage is 85 feet deep by 66 feet wide, and has a proscenium opening 30 by 32 feet. The scenery is very complete. Seating capacity of the house is 1,300, divided as follows: Parquet, dress circle, balcony and private boxes, 850; gallery 450; cost \$70,000. Mr. McCullough remarked that it is the most complete opera house he had ever opened. Messrs. Bush and Peterson are the owners and John V. Kedpath the manager, who has already become very popular for his gentlemanly manners and constant endeavors to secure the comfort of his audiences, and your correspondent is under many obligations for courtesies extended at the opening entertainment. Apollo Club of Chicago 9th, big business.

news. Haverly's Opera company 11th and 12th, to large houses.

LANSING.

Buck's Opera House (M. J. Buck, manager): John McCullough made his first bow here 9th, to a large house. He was supported by his fine company in Virginia. The audience were given a rare treat. Evening of 10th a tattereddemal crew calling themselves the Victoria Loftus British Blondes went through a loud performance before a slim house. Manager Buck will not be likely to book them for a second appearance. Anna Dickinson appears 19th.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): Leavitt's Rents Minstrels 12th to a packed house; performance not as good as given by Leavitt's company last season, being unsatisfactory. Booked: Frank Mayo as Davy Crockett 15th; Tony Denier's Humpty Dumpty 18th.

MINNEAPOLIS.

Academy of Music: Booked: Rents' Minstrels 12th; Frank Mayo 15th and 16th; Tony Denier 18th and 19th; Heywood's Minstrels 27th.

Pence Opera House: Booked: Tennessee Jubilee Singers 13th; Rentfrew's Pathfinders 24th to 27th; Deakin's Lilliputians June 23 and 24.

Items: Mrs. John F. Herne has joined her husband in Winnipeg, where he is engaged with the McAllister company.—The dramatic temperature here is low just at present, averaging about one performance a week.—The scheme for a new opera house has progressed so far that the structure is insured by January 1, 1883.

MISSOURI.

HANNIBAL.

Mosart Hall (W. D. Waller, manager): Corinne Opera company 9th in Magic Shipper, to only fair audience.

Item: Building of new Opera House commenced. Expected that it will be finished by December 15.

KANSAS CITY.

Coates' Opera House: Lawrence Barrett opened week of 8th with a three night engagement, presenting Rosedale and Yorick's Love, on the first and third nights, and a double bill—Money and David Garrick—on the second. As it was his first appearance in the lighter parts, his rendition was closely watched, and it produced a very favorable impression. The support was excellent throughout, and business good. Receipts, \$1,000. Announced: Mitchell's Pleasure Party 12th; Janaschek, 19th and 20th; Frank Aiken and Genevieve Rogers, 26th and 27th; Nat Goodwin, 29th, 30th, 31st and June 1.

ST. JOSEPH.

Teotle's Opera House (C. F. Craig, manager): Mitchell's Pleasure Party presented Our Gobblins, to a fair house 9th, same company in My Brudder-in-Law to a good house 10th.

Item: The meeting of the Missouri Press Convention here on Wednesday had a tendency to fill the house on that night.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Forhan's Dramatic company, with May Wheeler as star, continues to draw light houses to witness their weak renditions of sundry standard (and several private) plays. This is their second week and may it be their last. Barrett canceled 10th and booked 29th; Janaschek, billed for 15th; Frank Mayo, 20th; Nat Goodwin, June 6; Tony Denier, 8th.

Item: Clara Liedtke, of this city, who is known professionally as Clara Louise Davenport, returned home for a short visit. In person Miss D. is a prepossessing brunette of figure. She was with the Corinne Merriemakers last season, and her last engagement was with the Boston Opera company, which disbanded a few weeks ago.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Mitchell's Pleasure Party, 5th and 6th, gave Our Gobblins twice, and a new play by Mr. Gill, called My Brudder in Law, once; the business was fair. The new piece, considering that it had only been performed once before, passed off very smoothly, and was well liked. Lawrence Barrett began an engagement of three nights and matinee, 11th. He will give Rosedale, Merchant of Venice, David Garrick, Rosedale and Julius Caesar. Janaschek is billed for 15th and 16th.

Item: The old Academy of Music has taken its leave of the legitimate, and is being rapidly transformed into a variety theatre. Messrs. Nugent, Glenn and Company are the lessees, and they propose to run a strictly first-class house. Both are experienced in the business. They open 18th, with a large bill of specialties.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Maggie Mitchell 9th in Little Savage; company excellent, but the play did not meet the expectations of the very large audience. Billed: Salsbury's Troubadours 18th, W. Keene 19th.

Smith's Opera House: Billed: White and Parsons' Comedy company 17th.

PORTSMOUTH.

Music Hall: Maggie Mitchell in Little Savage 10th to an audience which packed the house. The play was considered the poorest she ever appeared in here. Atkinson's Jollities gave a good entertainment to a small house 12th. T. W. Keene as Hamlet, booked for 20th, and Jefferson as Bob Acres, 23d.

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, manager): The Knights in Baron Rudolph played a very successful engagement 11th, 12th and 13th. Booked: George H. Adams 27th.

ORANGE.

Orange Music Hall (G. P. Kingsley, manager): Etelka Gerster, assisted by the Temple Quartette, Mme. Chatterton Bohrer and Master Michael Banner, closed the season here 17th with a fine audience.

TRENTON.

Taylor Opera House (John Taylor, manager): Robson and Crane 12th, in Our Bachelors gave an excellent performance to a good house. Their first appearance here in four years Barry and Fay's combination 18th to fair house. Audience well pleased. Closed their season here. Booked: Helen Blythe 19th and 20th; Nick Roberts carnival 29th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Le

land, manageress): Hanlon Brothers in Le Voyage en Suisse 8th, week, to good business. While Le Voyage has no plot, nor anything commendable as a play, it still serves as an admirable background for the comicities of the Hanlons. Coming: Frank Mordaunt in Old Shipmates 19th and 30th.

Twiddle Hall (P. J. Callan, manager): No dates past or present week.
Music Hall (George E. Oliver, manager): Coming: Minnie Hank in Carmen 17th, for manager's benefit—an attraction that should ensure for beneficiary one of the largest houses of the season.

Levantine's Theatre (F. F. Levantine, manager): During past week a variety entertainment of more than usual excellence. Coming: The Comedy Four—Murphy and Shannon and Murphy and Mack—Andy Colom and a host of others, 18th, week.

Items: W. W. Coles' Circus billed 15th for two performances.—Frank Karrington, of this city, will join the Rhea company in Philadelphia.

AUBURN.
Opera House (G. A. Towers, manager): Kate Claxton comes 16th in Two Orphans. Baum's Maid of Arron 17th and 18th.

BATAVIA.
Opera House (H. C. Ferron, manager): The San Francisco Minstrels closed the season at this house 11th, to a large and well-pleased audience.

BOLIVAR.
Cain's Opera House (M. J. Cain, manager): New Orleans Minstrels, 8th, to crowded house. Wilbur Opera company in Mascotte, 11th, to large and delighted audience. Booked: Hoey-Hardie company, 19th, in their new play, Western Union Telegraph.

BUFFALO.
Academy of Music (Meech Bros., managers): As expected, Kate Claxton filled the house for the first three nights. Friday and Saturday the San Francisco Minstrels followed suit, only standing-room Friday evening.

St. James Hall (Flint and Carr, manager): Edwin Lawrence's Dancheffs company 11th, 12th and 13th played to small houses; bad weather and the minstrels against them. They closed season here.

Item: The present week's outlook is very dull, Anna Dickinson the first three nights at the Academy being the only attraction. Clara Louise Kellogg was booked for the same place Friday and Saturday, but canceled to day on account of illness.

BROCKPORT.
Ward's Opera House (Geo. R. Ward, manager): Baird's Minstrels 20th.

DUNKIRK.
Nelson's Opera House (F. J. Gilbert, manager): Madison Square Theatre company in Hazel Kirke 13th to a very full house. The Fay Templeton Opera company will present The Mascotte 18th.

ELMIRA.
Opera House (W. E. Bardwell, manager): San Francisco Minstrels, 8th, to good business. Booked: J. K. Emmet, June 8.

HORNELLVILLE.

Opera House (S. E. Shattuck, manager): A select audience greeted Anna Dickinson's Hamlet 9th. The play was long and tedious. Enthusiasm in both actress and audience was conspicuous from its entire. Support was fair. House held about \$138. Fay Templeton's Star Opera company 10th, return visit, delighted an unusually large audience with the Mascotte. Repeated notices were the order of the night and in spite of the torrents of rain that fell incessantly from 6 till 11 p. m., the receipts were about \$175. Booked: Hoey-Hardie Dramatic company 22d; Maid of Arron combination 30th.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): San Francisco Minstrels, 8th, to a very large house. Wilbur Opera company and Rhea have canceled dates: Coming

NEW YORK MIRROR

FOUNDED IN 1827 BY GEORGE P. MORRIS AND N. F. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE, EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY, PROPRIETORS.

SUBSCRIPTION.

One year.....\$4.00 Six months.....\$2.00

ADVERTISING—Fifteen cents per line. Professional Cards, \$5 per quarter. Transient advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIS & Co., American Exchange, 449 STRAND, LONDON, W. C., and the AMERICAN EXCHANGE IN PARIS, 35 BOULEVARD DES CAPUCINES, PARIS, where THE MIRROR is kept on sale in the Press and News Departments.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

ENTERED AT THE NEW YORK POST OFFICE AS "SECOND CLASS MAIL MATTER."

NEW YORK MAY 20, 1882.

Mirror Letter-List.

Arden Edwin
Adela, Helen
Aveling, Mrs. Henry
Anderson, Mary
Bis op, Chas. J.
Booth, Agnes
Buckley, John W.
Busch, Chas. W.
Baker, Annie
Brown, George W.
Billini, Laura
Butler, Silena, E.
Baldwin, Ada B.
Benton, W. G.
Brown, F. A.
Bange, Frank
Butler, Fessie
Barton, Fred. F.
Beard, Frank
Barrett, Lawrence (3)
Blackford, Mrs. W. A.
Baker and Farrow
Barr, O. H.
Cawper, Will O.
Claxton, Kate
Oheria, Adelaide
Carhart, Mrs. J. L.
Connon, M. P.
Conner, Wm. M. (4)
Chiscola, Manager
Chapin, Charles E.
Crabtree, George
Colton, Harry
Carrington, Abbie
Chase, Clara J.
Chester, Amy
Clapham, Harry
Concha, Jane, 3
Chne, Prof. F.
Don, Laura
Duffield, Harry
Davis, O. L. (3)
Dayton, Lillian
DeBona, John
DeHaven, Claude
Eytting, Harry
Edwards, Will J.
Elliot, Wm. J.
Eytting, Rose (3)
Faller, Hugh
Feenier Price, Lizzie
Ferguson, Mattie D.
Fiske, Moss
Farver, Harry (3)
Greaves, Eselle
Garthwaite, Fanny
Grua, Mr.
Gorman, Manager
Gaylor, Charles (3)
Gale, Walter
Graham, E. E.
Havlin, John E.
Bill Barton
Haywood, Josie E.
Holmes, Raymond
Hedley, King
Hine, Harry
Harris, Hamilton
Hayden, W. R.
Hutton, Ella
Hollohan, J. M.
Hank, Minnie
Bowell, M. U.
Hurt, Felix
Ingles, Lizzie

The New York Mirror has the Largest Dramatic Circulation in America.

An Important Decision.

The important decision of Mr. Justice Devins, of the Supreme Court of Massachusetts, the Court of last resort, setting aside the precedent established long ago in the case of Keene vs. Kimball, in which the right to play memorized pieces was established, will be hailed with satisfaction by every one interested in theatrical business. For eighteen years the thieves of Boston, among whom Edwin Byron is prominent, have been free to depredate us as they chose. By ex-Attorney Devins' decision, the rights of play-owners can be protected against memorizers as well as other types of rascals, and the case of Messrs. Tompkins and Hill against Halleck, who performed The World without authority, has been referred to a master who will assess the amount of damages the defendant will now have to pay. By this decision, also, Manager Palmer can get judgment in the Celebrated Case steal which went against him in the lower court several seasons ago.

Tompkins and Hill, Brooks and Dickson, and Samuel Colville are to be complimented upon their energy, perseverance and ultimate success in upsetting the demoralizing prostitution of the law, under which the memorizers sheltered themselves. The opinion of Mr. Justice Devins is printed elsewhere. By special arrangement THE MIRROR secured the exclusive publication of this document, which, aside from its value as a masterly review, will be read with in-

terest by all; through these columns solely the profession receives the matter in extenso.

The \$500 Tax on Theatres.

It is no doubt a mystery to many why a tax of \$500 is imposed on theatres for the privilege of opening their doors to the public. Why, it may be asked, should not a similar tax be laid as well on A. T. Stewart & Co., Tiffany & Co. and the National Academy of Design? Why this invidious selection of the theatre for the payment of a penalty which aligns it with the criminal classes and the violators of social order? The business of the theatre is surely as legitimate as any of those we have mentioned, and is conducted in the interest of refined tastes, cultivating steadily the love and admiration of pictorial, sculpturesque and oratorical art.

In all this there is a history. In former times, when the theatre was banned and entered as an ally of the Evil One, it was not of itself without cause of offence. In those earlier days it harbored in barns, sheds and obscure retreats, and even when it advanced upon that condition it assigned a portion of its auditorium for questionable cases. There was the third-tier set apart as the allotment for wantons; the gallery was occupied by turbulent and disorderly characters; in some of them the pit was the resort of street gamins and errant juveniles.

All this has passed away—the third-tier is non-existent—the gallery in the old sense is abolished and is now respectable; the pit, now known as the parquette, is one of the most desirable quarters of the auditorium. As the tax was laid by way of endorsement for corrupt theatrical usages, and as the corrupting influences no longer exist, why should the tax be longer continued? In other civilized countries the theatre is held in such consideration that it is subsidized by the State in the interests of art and progressive culture. It therefore would be more equitable if our municipality, instead of fine and levy, should bestow a bounty upon the theatres.

We do not insist upon it; but we suggest that the sums now levied upon the theatre, instead of being devoted to Reformatory Institutions (supplied with inmates from other subjects than those furnished or supposed to be furnished any longer by the theatres), should be applied to the reward and encouragement of theatrical houses, which labor daily and nightly against demoralizing tendencies, and furnish a constant, cheerful and improving resort to thousands who might otherwise seek recreation in questionable, or, perhaps, absolutely deteriorating habits.

As to the methods by which such a fund should be provided and applied, that is a matter for future consideration. For the present we plead for the abolishment of an unjust tax and the removal of the stigma which it implies upon the theatre. And THE MIRROR in this, as in all other matters, acting in behalf of the best and highest interests of the profession, urges upon it to diligently employ itself in discountenancing every incident, enactment or usage which allows them to be treated as pariahs. We hope yet to live to see the day when all prejudices in regard to the theatre will be wiped out, and it is in that direction we labor to make dramatic authors, actors and managers in every way independent of misconstruction and debasing influences. Nor do we despair that the time will not soon arrive when the great dramatist may hold his place in the popular estimation and worldly respect with the Vanderbilts and Astors; the great actor with noblemen and princes, and the great manager be not abused even in the presence of so potential a business man as Jay Gould or General Grant. In art and all that embellishes human life, the classes we have named do not even now fall a jot behind any millionaire or magnate who may be named.

Mr. Paulding's Dismissal.

PARK AVENUE HOTEL, NEW YORK, May 17, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Having noticed in some of the papers statements regarding my performance of Armand Duval with Mlle. Rhea on Monday last which are calculated to injure me professionally, I wish to make a plain statement of facts to you. In the first place, when I was engaged by Mr. Chase last week, having informed his agent, Mr. Stone, that I had never played the part, it was agreed that I should have at least three rehearsals, and should not be judged upon the first performance. I was at that time busily engaged rehearsing and playing new parts with Miss Davenport at the Grand Opera House. On Thursday, May 11, I was allowed to read Armand with Mr. Wilson, the stage manager, and about five members of the company. This rehearsal terminated with the fourth act. The stage manager then informed me that we would have another rehearsal the next day—Friday—without designating where; but I heard no more from him until Saturday night, when I received a postal saying that we would not rehearse until Monday, in the Walnut Street Theatre.

I had fully expected a Sunday rehearsal here. My engagement with Miss Davenport ended Saturday evening, and I studied Armand from that time until Monday morning. After arriving at the Walnut I informed Mr. Chase that I had studied the part in two days, was about to play it on one rehearsal, and, as I could not count the reading I had had in New York, I politely requested that, if I did not give a good performance, the papers might be informed of the extenuating circumstances. This was agreed to. After rehearsal I informed Madame Rhea that I would know my lines and the business of the part, but I could not hope to be acceptable before Tuesday evening, as Monday night's performance would be little more than a dress rehearsal for me.

That night, in the second act, a circumstance occurred which needs explanation. On the line, "Armand, come sit beside me," Madame's business is that Armand shall place himself on a footstool at her feet—a very natural attitude under any circumstances—I had rehearsed it that way. After I got on the stage Madame whispered to me: "There is no footstool—you must kneel on the floor!" I should not have complied with the request, but, sooner than disoblige the lady, I did as desired. As a consequence, the house roared. I received the credit of the "original business" which sprung from Mlle. Rhea's instructions. The next morning the critics naturally were severe on me. I frankly confess it was a very bad performance; but I am sure, had they been informed of the circumstances, they would at least have been gentlemanly.

I gave every cue, knew my lines, and performed the business of the part as rehearsed except where the lady changed it, as alluded to above. With the obstacles in my way I could not do more. Instead of being allowed an opportunity of redeeming my performance, as I undoubtedly could have done on Tuesday, I was informed after the performance that my services would "no longer be required." While Mr. Chase performed that disagreeable task in a courteous manner, I claim that he did me an injustice in preventing me from proving that I could give an acceptable performance of the part; also in failing to inform the papers of the odds against which I labored. I can only regret that I was thrown into any business relations with Mlle. Rhea or Mr. Chase, as it has been a detriment to me professionally (after the successful engagement I have just concluded with Miss Davenport), and has given me anything but a pleasant remembrance of Mlle. Rhea or her manager.

Hoping that I have not intruded too much on the valuable columns of your paper, I remain,

Yours truly,

FREDERICK PAULDING.

We have reasons for knowing that Mr. Paulding conceals a great deal that if published over his signature would reflect gravely upon Mlle. Rhea in a professional way. The testimony of venacious parties, two being members of the Rhea company, confirm us in the belief that she behaved to the young man in a manner unbecoming an artist. He cites but one or two instances, and considering the provocation attendant upon the high handed manner of his discharge, we think he controls his pen discreetly.

Mr. Paulding was very bad indeed as Armand. This he frankly admits. Mr. Chase expected nothing better when the engagement was effected last week, for he was warned by the actor himself. With one rehearsal and but two days study, with a star injuring instead of assisting him in his efforts to give at least a decent performance, we are surprised that he succeeded in getting through with the lines and business, as he did. Adding injury to the star's insult, Mr. Chase dismissed Mr. Paulding for incompetency.

Miss Fanny Davenport, surely as exacting an actress as Mlle. Rhea, did not discharge Paulding last week for incompetency; she assigned him four trying parts—all new to him—and he acquitted himself to her complete satisfaction and that of the audience. If a man can play Joseph Surface, Nathan, Dazle and Beaumont in one week and prove thoroughly responsible in the discharge of his duties, we do not believe that the walking paper of Mr. Chase or Mr. Anybody else will prove that he is incompetent to play any part within his range after proper time for preparation.

There was something else than the fact of his being bad as Armand on Monday night that got Mr. Paulding his discharge. The well is not so deep but that we can pierce its contents and see what lies at the bottom of it.

It is shameful, however, that a young actor, of acknowledged merit, who is striving honestly to make his mark, should have his future prospects placed in jeopardy by the freaks and caprices of the person who did not give him a chance to prove himself "competent."

The Actors' Fund.

The latest addition to the Actors' Fund is \$60, which we received yesterday and handed over to Treasurer Palmer. This amount constituted the proceeds of a matinee benefit given in Bridgeport, Conn., Tuesday. The performance was given by Miss Helen Blythe, Miss Lizzie Ingles, Mr. J. F. Brien, Mr. W. O. Thorne and wife, and Mr. Charles Burton. To the latter gentleman the credit of arranging and managing the affair is due. A most satisfactory bill was presented by the ladies and gentlemen concerned, and, all things considered, the sum cleared was quite neat.

The Bridgeport matinee was the first given for the Fund outside of large cities. It is likely to be followed by similar benefits in other small towns, and we expect to

be able to acknowledge many more such additions in the near future. The charity is the broadest ever projected for the alleviation of the sick and destitute professionals. In the breadth of its scope it is unequalled by any theatrical fund in existence anywhere. Cases are being relieved as frequently as required, no aid being given without satisfactory evidence of the applicant's worthiness. The drafts upon the treasury may be made by any two managers of good standing, and the treasurer promptly honors such authorized calls for assistance. For the present this plan will work very well. We would counsel the managers however, whose ardor in the cause has not cooled but is delayed, to immediately set the date for the general convention of professionals in this city as the Summer is drawing near, and due notice should be sent out well in advance to secure a full representation of actors and managers. Speedy action is necessary. Meantime it will be well for those who have suggestions to offer or plans to advocate to get themselves in readiness for the free discussion regarding the government of the Fund, which will take place at the Convention. The columns of THE MIRROR are open to all who may have anything to say upon the subject in advance of that occasion.

Julia A. Hunt.

The first page picture of THE MIRROR this week is that of Julia A. Hunt, who has been winning high praise from the professional press for her performance as Florinel in Sydney Rosenfeld's play of that name. Miss Hunt has been only three years on the stage; but during that time has made such progress that a metropolitan debut is on the tapis. During a short engagement in Jersey City, a number of New York critics attended a performance of Florinel, and a unanimous endorsement of play and player was the result. Florinel will be presented at the Park Theatre on Monday evening, May 29. Miss Hunt is now in the West, resting from her labors of the past season. Florinel, which has contributed so much to her professional success, will be her principal role next season. If a quarter of the praises of the out-of-town press on her work in this role find an echo in this city, Miss Hunt's metropolitan success is assured.

Personal.



ABBEY.—Henry E. Abbey sailed for Europe Thursday. A crowd of friends saw him off. His trip is principally made to perfect arrangements with Nilsson. Mr. Copplesone accompanied him.

MALONE.—John T. Malone will play leading business next season with James O'Neil, having signed articles to that effect on Monday.

BUCKLEY.—Ed Buckley received a dispatch from San Francisco on Monday, announcing the death of his mother in that city.

STANLEY.—Alma Stuart Stanley has signed to play Grosvenor for two weeks at Tony Pastor's. One of the conditions of the contract is that her name will be Madeline on the bills.

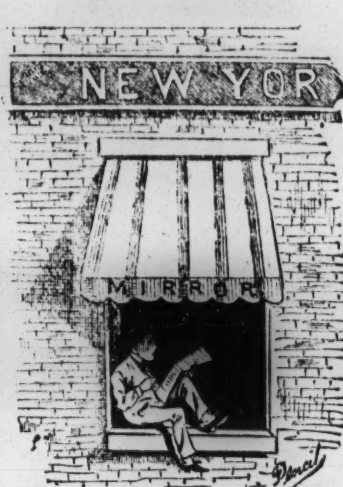
WHIFFEN.—Mrs. Thomas Whiffen (Blanche Galton) sails for a visit to her home in England July 1, to return in October. Mrs. Whiffen has earned this extended vacation by her arduous professional labors of the past three years.

OLCOTT.—Lillian Olcott, who made her debut in Brooklyn last week, as Juliet, and assumed the roles of Parthenia and Pauline (Lady of Lyons) on later nights of the engagement, displayed dramatic genius and gave evidences of careful stage training. The lady is the daughter of a well-to-do Brooklyn physician, who has been unsparing of his means to fit her for the stage. A strong company is to be organized to support Miss Olcott in a provincial tour the coming season.

BERT.—Fred W. Bert will take the management of Haverly's California Theatre, August 1, succeeding W. A. McConnell, who will come East and take charge of Haverly's Brooklyn Theatre. The same line of policy which has proved so successful since Col. Haverly took the California will be pursued by Mr. Bert during the Summer; but during the next Winter season, when strong attractions are playing in the East, new plays will be produced and some of the old time successes will be revived in grand style. These will include

The Naad Queen, Red Gnome, Around the World, etc. The magnificent scenery for these productions is still in the theatre, and Mr. Voeghtlin will be taken out to retouch and freshen it up. The California promises well for the future.

Seen and Heard.



A wee voice whispers that Frank L. Gardner is interested in the postal-cards bearing the single word "Lost" in black faced type which are being sent to all parts of the country to professional people. The mysterious advertisement finds an explanation in the fact that Jno. R. Rogers has been minus a mind since he began capering for everybody's amusement. It is kind of Mr. Gardner to try and recover the missing article for his funny friend—a thankless task even if successful; for how dull life would be without our own, our merry folk, our Rogers?

There is more in a name than people think for. Alexander Cauffman preceded the Legion of Honor company in several towns this season. The latter was losing money very rapidly indeed, and on entering a place the soul of its manager was made bitter at sight of a beautiful combination of paper on the wall, unconsciously arranged by the bill-poster, which read: "A Life's Mistake—Gardner's Legion of Honor Company." Several people on the Square noted in a recent MIRROR advertisement the line "Alexander Cauffman's Called to Account," which, by interpreting the possessive "s" as a verbal abbreviation, gives a peculiarly gloomy effect to the sentence.

He was long, lean and lank, with a sallow complexion and deep-set eyes. His hair stood on end and his long, bony fingers ran through his dust-colored locks as he addressed J. J. Spies one day last week.

"I want to put my name on your books."
"Are you an actor?"
"Yes, sir."
"And you want an engagement?"
"If I can get one."
"There is not much doing now. However, I will register you. What is your line of business?"
"I play comedy."
"Oh, you do, do you?"
"Yes, sir."
"How long have you been on the stage?"
"A couple of years or so."
"Who have you been with?"
"Mr. Rice."
"The Surprise Party?"
"Yes, sir."
"What is your name and where do you board?"
"Henry E. Dixey."
Tableau!

Minnie Cummings had advertised for a low comedian—"must be funny." A. W. Mafin, he of the spade dance and other stage grotesquerie, applied for the position. The melancholy mien of Mafin did not prepossess the fair managers in his favor, and with more frankness than politeness she asked:

"Are you a low comedian?"
"Well—ah—yes—that is in my line."
"But are you funny—can you make people laugh?"
"My friends say so, and the newspapers have given—"
"But you don't look funny. Are you sure—"
"Madam, there's nine weeks' salary due me from the last snap I was inveigled into, and I've just arrived in town. The troubles I've gone through the past few weeks have chased away the dimples. You can't expect to see a specimen of beaming good nature under the circumstances."

One day, in the full tide of the success of Tony Pastor's Bowery Theatre, a man about town encountered a familiar figure in the lobby. "I was a friend of his boyhood—a Granger from Long Island. There's no between the acts in a variety house; but there are frequent "between drinks."

"Why, John, old boy, when did you come to town?"
"Hello, Sam! Glad to see you. I've just drapped down from Patchogue to see Tony."

"Then you know him?"
"Know him? I should say so! I drap in once a week—never miss. If I did I'd hear from him. We're like brothers."
"How did you like the performance this afternoon?"
"So, so—good 'nough—all 'cept the little fat fellow with the imperial that kem out and sung!"

The Usher.



In Oshering
Mend him who can! The ladies call him, sweet
—Love's Labor's Lost.

Four soubrettes went to the Park to see Minnie Maddern. Annie Pixley was there, Maggie Mitchell was there, Little Nell, the "California Diamond," was there, and Minnie Palmer, of course, was there. All the ladies—even the cynical "Min"—expressed their delight in apparently honest fashion, with the new little star who is already treading on their toes, and one—which one is quite immaterial here; I'll leave you to guess her name—threw a bouquet to Miss Maddern, and whispered softly, half regretfully, between her teeth: "She is a daisy." Jno. R. G. can name the pretty speaker.

Minnie Cummings has been sending letters through the mails and by messenger boys every week, regularly enclosing interviews, editorials and essays about herself, which she delicately hints would give her pleasure to see in print. No doubt. These articles are as full of flattery and fun as if they had been written by a *Courier* reporter. They express the opinion that Minnie is the greatest actress that ever lived, that she is the most beautiful woman ever created, that she is the most charitable person on the face of the globe, that her patriotism is that of a Joan of Arc—in short that she is a creature of an unparalleled variety and quality of talents and virtues. I am sorry I haven't room to print 'em in full. They would make capital reading.

Another invitation affair will be the trip by special train to Philadelphia on Monday afternoon next for the purpose of witnessing the first representation of Harry Ellis' opera, *Uncle Tom's Cabin*. Mr. Ellis has sold out his interest in the work, by the way, for a big sum. The train starts from Liberty Street at 4 p. m. Say, brudders, will you be dar?

Alexander Cauffman will give a reception at his residence in Brooklyn on Friday evening. The press people are invited.

NEWS IN INTERVIEWS.



"Lady Jane."

Last week Augusta Roche played Lady Jane at the Park Theatre in Newark, N. J., on the occasion of an amateur benefit in aid of charity. On this evening William H. Day, the art decorator of the Madison Square Theatre, who was director of the benefit, presented to Miss Roche a most exquisite Lady Jane dress, designed by himself after the most approved Oscar Wilde style. A reporter of THE MIRROR, knowing a description of this dress would please its fair aesthetic readers, armed himself with note-book and pencil and proceeded to interview both Lady Jane and her dress. Calling at the house, sending up his card and being shown into the presence of the sought for was an easy part of his work; but a description of the costume was not found such a light task.

A dress of black satin with dead green Japanese silk draperies looped up and hooked on with large dead-gold bullion buckles, and ornamented with sundry cords and tassels of the same material, would of itself look pretty and aesthetic. But on the front breadth of the dress is embroidered, in green and blue silk, a life size peacock with head upright and looking as proud and natural in color and style as the vain bird itself when animated. Spread like a fan, reaching from the neck half way to the ground, and extending completely around the body of the dress, is the peacock's tail, made of the real feathers, or, at least, the beautiful colored eyes of the feathers stitched on with fine silk over a groundwork of bright yellow satin, giving a brilliant, novel and beautiful effect. On

one side of the fowl, and raising its head high up, is a silk embroidered sunflower, while on the other side are the modest and pretty lilies worked in red and white, making a beautiful picture, and relieving a sombre look that would otherwise appear at the bottom of the skirt but for these decorations. Underneath all runs in parallel lines half a dozen strips of gold and silver lace, representing, very cleverly, water, which a movement of the body causes to appear very natural.

The entire costume is rich and handsome, and with a head-dress, armlets and other ornaments of gold and diamonds, makes Lady Jane look beautiful as well as "massive."

After gazing at this dress for some time the reporter said to Miss Roche: "Can you wear this in anything besides Patience?"

"Oh, no. It is not suitable for any other part."

"Do you sing Lady Jane next season?"

"That I cannot say. I have not yet settled, and really do not know what I shall do. I shall not go back to England, at all events."

Miss Roche lives with her husband and children in a fashionable quarter of the city, and her apartments would form a capital illustration for the aesthetic apostle's discourse on Household Decoration.

Stanley and Havlin's Allied Shows.

It was storming like fury and the rain kept up a constant tattoo on the windows, when suddenly there came a tapping on the outer door.

"Come in!" A long, dripping rubber coat, over which towered the rueful countenance and high hat of Ernest Stanley, stalked into the room, and seating itself in a chair, rustled and sighed—

"Falling weather." Then the voice changed and the countenance lighted up as the simile was drawn: "But it is only typical of the showers of applause and ducats that will greet our Allied Shows on the road next season."

"Of which one do you speak now?"

"Why, the American-English Allied Shows, three in one, three—each distinct and complete in itself—combined into one grand aggregation of talent, and given in one entertainment, under the management of John Havlin and myself. You see, we have a novel idea, and propose in its execution to cater to the tastes of the whole amusement-going public at one and the same time."

"How do you accomplish this?"

"Simple enough. We open our entertainment with a forty five minutes' minstrel scene, introducing a host of specialty artists, such as the famous Alhambra Quartette of vocalists, which we have engaged, and which I shall bring over with me direct from London. Then we have the Coldstream Guard Echo Sextette from London, and they will perform on solid silver instruments of the finest tone and quality—the only ones in the world. These, with six good comedians in new songs, jokes, etc., will fill out the time elegantly and with perfect satisfaction."

"What do you do next?"

"Stanley and Havlin's congress of special ists, consisting in part of such artists as Wheatley and Traynor, the original Dublin Boys, the finest singers and best dancers to be obtained; then we have the Horse Shoe Four, which is a combination formed between the Love Sisters and Carr and Quinlan—they need no words of praise; neither do John and Lea Peasley, who are everybody's favorites. In addition to these we have engaged in London, and I shall bring over with me, the English cantatrice, Miss Agnes Miller, and the Welsh balladists, Ruth Evans and Catherine Penhryn, and this completes a stupendous department of our show, and all of it is talent."

"And the third department?"

"Is a dramatic company, and is composed of some of the leading people in the profession, including Miss Clara Ellison, the charming soubrette and vocalist. A new and original drama in two acts by Levin C. Tees, called *Tatters*, or the Pot of Squatter Gulch, has been purchased, and will be produced with new scenery, appointments and other et ceteras that go to make success. The play is on the M'has order; but is entirely different and has all of the force and beauty of that drama condensed into two acts."

"And you expect to make a go?"

"Certainly. Although our expenses are over \$2,000 a week, we present such a novel entertainment and shall advertise and bill so extensively that we can not fail to draw, and when we get the people into the theatre we will refund their money if they are not pleased."

"When do you sail for England after your new people?"

"On the 6th of June, and a great party is going on that day. Come down and see us off."

The Border Scout.

Josh E. Ogden, business manager for Hon. William F. Cody (Buffalo Bill), threw his handsome form into one of our office chairs yesterday and said, as he ran the fingers of one hand through his ambrosial locks and toyed with a massive gold chain with those of the other, that he had come up to rest his weary body for a while.

"How was Buffalo Bill's season?"

"The best he has ever known. We have played to packed houses everywhere, and Bill has just gone home with over \$51,000 as

the net profits of thirty-four weeks' business."

"Does he go out next season, or will his Cleveland legacy make him ambitious to leave the stage?"

"He doesn't want to leave the stage. He has plenty of money; but the million he gets in Cleveland will help him some toward being a rich man. Yes, he goes out again, commencing August 29, in a new drama by Charles Foster, called *Twenty Days*; or, *Buffalo Bill's Pledge*, and it is the best thing he has ever had in the shape of a drama. He will be supported by an entirely new company of twenty-five persons—actors and Indians—and will carry all of his own scenery and properties."

"Prospects good for next season?"

"Never better. Time all filled with good dates and increased terms. Next season we will clear \$60,000."

The Square Man.



Mr. J. M. Hill was found with his star, Ben Maginley, chatting about some particulars of the new play, *A Square Man*.

"I am more than pleased with its success," said the manager. "I produced it in Brooklyn on trial, and the result more than surpasses my expectations. The audiences are perfectly delighted with the story and the way it is acted. I have already filled much time for next season."

"I knew she would hit 'em hard," said Mr. Maginley with a triumphant twinkle in his eye. "She has all the elements for a big popular success. I hadn't the slightest fear for her."

"Have you added any new companies to your list since we met last, Mr. Hill?"

"Let me see—yes. I've purchased the House of Mauprat."

"Where is it situated?"

"It isn't situated at all. It's a romantic drama, the scene being laid in France several centuries ago. I shall produce it at McVicker's Theatre, Chicago, Monday week."

Professional Damon and Pythias.

Robson and Crane, as good brothers should, dwell in harmony and peace together; hence there is an annual increase in their business and patronage. Thomas F. Shea, their manager, was met by a reporter Monday morning, and in speaking of their past season said that it was without a doubt the best they had ever known.

"We closed our fifth season," said he, "at Newark last Saturday night, after playing thirty-six weeks to an unvarying succession of large houses. We have played *Our Bachelors*, *Sharps and Flats*, *Two Dromos*, *Forbidden Fruit*, *Twelfth Night* and tried *Gunter's D. A. M.*"

"What do you find draws?"

"Our Bachelors; although in nearly every town we have played requests have been numerous for the *Dromos*, and we shall add it to our regular repertoire next season."

"What else will you play next season?"

"D. A. M., *Forbidden Fruit* and the *Dromos*, with only an occasional representation of *Sharps and Flats* and the *Bachelors*, will do us. *Twelfth Night* does not seem to catch the multitude, and we shall drop it entirely."

"When do you start out again?"

"About the middle of September—for a thirty-five weeks' season. Until that time Messrs. Robson and Crane will disport themselves at their seaside homes."

"And you?"

"I will remain in New York until all preliminary work for next season is completed."

The Vokes Family's Plans.

A MIRROR reporter encountered, on a Brooklyn ferryboat, the other night, E. H. Warren-Wright, the business manager of the Vokes Family. Mr. Warren-Wright is a handsome Briton, with the thorough Anglo-Saxon complexion. He is a very pleasant gentleman, with none of the peculiarities of manner and speech that are set down as affectations by those who come in contact with the sons of Albion on these shores. The reporter entered into conversation with him as to the plans of the Family, and asked about his coming marriage with Miss Jessie Vokes.

"Fawdon Vokes, his sisters and myself sail for England on the 31st. The marriage will take place shortly after our arrival."

"Then you leave our shores a member of the company and return a member of the family?"

"You may put it that way if you like. This is my first experience with an interviewer. Deal gently with me. Do you quote your victims word for word?"

"We generally sometimes almost usually draw a little—a very little—upon the—"

"Then my marriage is to be bulletined—or, rather, reflected—in THE MIRROR?"

"THE MIRROR is the Court Gazette of the profession, you know. It is a very vivid reflection of everything of social or business import that may happen to—"

"I'm glad I'm going to be married in England; for—"

"We'll cable our London correspondent to attend the reception. What are your plans for next season?"

"On one point we've made up our minds: we shall play next season only in the populous centres—the large cities. And now let me correct an erroneous impression that prevails. The Bijou Theatre, in Boston, which is to be managed by Fed Vokes and G. H. Tyler, is not to be permanently occupied by the Vokes Family. Fred Vokes and Bessie Sanson will travel with us. Miss Sanson has had great success in the parts formerly allotted to Rosina Vokes, and the little lady has proved quite an addition to the company. Fred Vokes does not visit England this Summer, being tied down to the business connected with his new theatre, which will open on the 8th of October."

"What has been your fortune the past season?"

"Surpassingly good. No previous tour of the Vokes Family has been attended with such flattering results, artistically and financially. Too, Too Truly Rural has hit the public fancy, and will have a prominent place in our repertoire next season."

"How do you like America?"

"You should have led off with that question—the boat is fast to the dock—I must be off—but you know what all the others say."

Collier's Banker's Daughter.

"Howdy? You see I've been South and 'caught on' to the howdy," said B. H. Butler, manager of Collier's Banker's Daughter Company No. 1, as he greeted a MIRROR reporter Sunday morning. "I'm glad to get back to New York and take a rest."

"And your season?"

"Just as good as any we have ever known. I don't believe a good company could do a bad business with the play. It has a wonderful hold on the people, and seems to be good for a hundred years."

"Do you go out with it next season?"

"I don't know whether Mr. Collier will send out a Banker's Daughter company or not; but, if I go on the road, I shall go with him in preference to any man I know. That is a double answer—doing service for the play and for my own future, so far as I know it."

"Has the No. 2 company been doing well?"

"Just received a letter from Walter Collier, and he says that his season has been far more profitable than he thought it could be, and he was just then winding it up to a full house in Philadelphia."

"Will Lights of London be a go on the road?"

"Everybody seems anxious for its arrival, and I believe it will be a big thing."

An American Bureau in London.

"I understand you are going to Europe?" said a MIRROR reporter to Col. Bob Filkins the other day.

"Not until next Spring," said the Colonel. "Then I shall go over, and, in addition to paving the way for Callender's Minstrels, see what can be done toward opening a regular bureau for American attractions, and shall figure on placing them to the very best advantage whenever they desire to try their fortunes on the other side of the pond."

"Do you mean that it will be an agency for the benefit of any attraction going over?"

"That is it precisely. Such a thing is needed, and will be appreciated. I shall go to the business generally, and will attend personally to any commissions intrusted to me, either looking to the placing of American attractions in England or English attractions in America, as well as buying plays for American managers."

"By the way, Colonel, what was the cause of Haverly's falling out with you?"

"We did not fall out. I simply wanted to deal with parties direct, and as Colonel Haverly was in England, and my work had to be supervised by a third party, I gave up my position."

A New American Opera.

During the Summer months a new American opera will be produced at the American Casino, Boston, entitled *The Lightkeeper's Daughter*; the libretto being by George M. Vickers, of Philadelphia, and the music by the popular composer, Charles D. Blake, of Boston. The scene of the story is laid on the New Jersey coast, in the near vicinity of Barnegat Light. The heroine, Mattie Berne, has been picked up from the wreck of a vessel some sixteen years before the rise of the curtain, by old Salty Berne, the keeper of the Light. She is, in reality, the daughter of a wealthy English family. Her history is known to one Roger Norton, who has been entrusted to inform her of the fact by a Lawyer Brayton; but the former desires to marry her before acquainting her with this fact. In order to do this he seeks to place her under obligations to him, and schemes with Mundy Scaler, a deserter, to abduct and then rescue her. Unfortunately, his accomplices get into the wrong room, at the home of Paul Meredith, where Mattie is stopping, and take Rose Meredith instead, who is carried to a tavern. "The Sea Gull's Wing," kept by Widow Flint, where she is confined until Morton can rescue her. Meanwhile Mattie and a Chinese servant, Ting Loo, disguise themselves and seek Rose's rescue.

Captain Mayville, who loves and is beloved by Mattie, is in Norton's way, and to get rid of him a party of wreckers capture and carry him to the same tavern, the intention being to drown him. In the last act, in which the action is very brisk, Rose and Mayville are rescued and the plans and purposes of Norton defeated. As is usual, virtue triumphs.

There does not seem to be anything that recalls any previous melody in the music, and Mr. Blake is said to have done some good work. The opportunities for scenic display are frequent. As produced at the Casino it will have all the benefit that judicious stage management and liberal expenditure can procure. A chorus of sixty voices is now rehearsing the music under Mr. Blake's direction, and the principals have been selected.

Professional Doings.



—The features of Mamie Gilroy, the talented child actress with *Only a Farmer's Daughter*, are reflected above. The Mayors of Adrian, Mich., Dubuque, Ia., and other places, honored her with invitations to visit their homes. She is a great favorite on and off the stage.

—Gus Williams will Summer at the Hot Springs, Ark.

—J. H. Laine will go ahead of George Adams' Humpty Dumpty next season.

—George S. Knight has returned to the city and reports a very successful season.

—Charles Blanchett is to manage Rice's Pickwick Theatre at St. Louis this Summer.

—Mary Bell, now at the St. James, London, will be added to the Vokes company next season.

—In Brooklyn, the first week in June, George H. Adams will close the most successful Humpty Dumpty season he has ever had.

—Annie Louise Cary and Mlle. Litta will take the leading roles in Pratt's opera, *Zenobia*, to be produced at Chicago next month.

—Esther Williams, late soubrette of the Eighth Street Theatre, Philadelphia, will spend the Summer in San Francisco on a visit to her mother.

—Frank D. Hildreth has cast his fortunes with Cole's Circus for this season, and he drops a line to say that his first experience in that department of amusements has been so far very pleasant.

—Georgia Cayvan and J. F. Hagan have been engaged for Old Shipmates. Miss Cayvan has received offers for leading business from Bartley Campbell, John Stetson, Colville, Salvini and the Madison Square.

—Lillian Spencer, who made her debut at the Fifth Avenue Theatre two seasons ago, and has since played leading business in prominent stock companies, will play Lisa in Bartley Campbell's *White Slave* next season.

—Old Shipmates goes on the road for a few days to try the new people in the east before being produced at the Fourteenth Street. Morlaunt has the only good part; but liberal salaries have induced competent people to accept engagements for minor roles.

—Fred Marsden's last play, called *Zara*, is completed. He read it to Annie Pixley, Mr. Fulford and Mr. McVicker. They all approved and it was instantly accepted. This is his third piece in four months. Now he tackles the \$5,000 piece for the Madison Square.

—William Mitchell has engaged the company which recently played *Divorçons* in this city, and will put them in the Boston Park Theatre August 21, to appear in Sardou's delightful comedy. Mrs. Lingard, Charles Wolcott and C. H. Welles will be in the cast, and Alma Stuart Stanley is to be added.

—L. M. Crawford, owner and manager of the Topeka (Kan.) Opera House, is in the city attending to business connected with his house. He reports a prosperous season. On his return, Manager Crawford will at once set about putting the finishing touches to the new house which has risen upon the ruins of the one destroyed by fire in December, '80. These comprise the newest designs in upholstery and seats, increased exits, and the raising of the parquet.

—Bertha Welby is now in the city, and bubbling over with bright anticipations of her future, and her new play for next season, entitled *One Woman's Life*, by Elliot Barnes, author of *Only a Farmer's Daughter*; she thinks it will eclipse all his former dramas and will immortalize them both. Her delightful enthusiasm is very enjoyable, for she is a highly educated lady; her childish joy is shown in picturing out its thrilling scenes, the great climaxes, the quick curtain applauded, vociferous call before the footlights, the smiles of approval, the bouquets, and when she excitedly flashes with "O! I can hardly wait for the first of September, I am so eager to show my friends what I can do," one feels that she has a wonderful gift, and if she can carry her audience with her as she does her visitors, she has a magnetism that must make her a strong star.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Items: The Academy and Grand are virtually closed for the present, preparatory for the coming season.—Reports to the contrary, notwithstanding, Joseph Gobay will continue the local management of the Grand.—Manager Lehnen's selection displays his good judgment.

STRAUGH.

Grand Opera House (L. E. Weed, manager): Collier's combination in the Banker's Daughter 11th and 12th. The entertainment was delightful; but owing to the inclemency of the weather only half the seats were occupied.

TROY.

Griswold Opera House (S. M. Hickey, manager): There were no performances last week. The bookings are as follows: N. S. Wood, in drama, The Boy Detective 15th, for one week; Mlle. Rhea 22d, 23d and 24th. Assistant manager H. P. Soulier has a benefit 27th, when George Holland's company appear in Led Astray.

Rand's Opera House (Preston and Powers, managers): Grau's Opera company with Minnie Hank, appear 18th.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Collier's Banker's Daughter combination 13th to a small audience, though deserving of better. Booked: Kate Claxton 18th.

OHIO.

CANTON.

Opera House (Louis Schaefer, proprietor): Harry Meredith's Ranch 10 to fair business 13th and 14th. The support is far above the average. Nothing booked at present.

CLEVELAND.

Tabernacle: The second May Musical Festival of the Cleveland Vocal Society 9th to 11th proved successful far beyond the expectation of its warmest supporters. An aggregate of 15,000 people attended the series of five concerts, and the net profits will reach about \$2,000. Messrs. Whitney and Todd, Fanny Kellogg and Emily Winant (the soloists from abroad) were in excellent voice and spirit; and the two last named, hitherto strangers to Cleveland, made impressions of the most favorable nature. The oratorios, St. Paul and Messiah, opened and closed the Festival, with miscellaneous programmes in the interval. The chorus was exceptionally fine, the orchestra equal to the demands upon it, and Conductor Alfred Arthur supervised the whole in a masterly way. Mrs. E. A. Osgood had hardly recovered from her late illness, but sang in the Messiah without perceptible weariness. A grand Music Hall is now talked of and will probably be erected in time for the next May Festival.

Euclid Opera House (L. G. Hanna, manager): Closed last week. Amateurs produce Chimes of Normandy, Pinafore and Our Boys 17th to 20th.

Academy of Music (John A. Ellsler, manager): A Celebrated Case company drew pretty good houses last week. Messrs. Lee and Rix are not bad in their respective parts, but the balance of the company may be called strong only in their weakness. Coming: Harry Meredith in Ranch 10 this week. Swift and Sure combination week of 22d.

Items: Batcheller and Doris gave three performances 10th to 12th to half empty tents. Forepaugh's Show June 30 and July 1.—Haltorth's Summer Gardens open in a week or two.—Manager Hannas seemed to do the work of half a dozen ordinary men at the Festival.—Fanny Kellogg and Emily Winant won thousands of new admirers here last week.—Tony Pastor will shortly make his appearance at the Opera House.—Frank Bower, manager of the Celebrated Case company, left them at this point. Mr. Bower is considering a number of good offers for next season.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Ada Gray played East Lynne 10th and 11th to light business. Alvin Joslin had a good house 12th. The Philadelphia Church Choir company did Patience in fair style 13th to a large house. Billed: Amateur Minstrels 15th.

FINDLAY.

Davis Opera House (J. C. Bushon, secretary): Cancellations seem to be the reigning craze just now; George H. Adams having changed from 11th and Harry Webber from 23d to later dates. Nothing definite booked during present season.

NEWARK.

Wallace's Opera House (J. H. Miller, manager): Harry Meredith in Ranch 10 to fair business 8th and 9th. Ada Gray in East Lynne 12th to packed house, notwithstanding the inclemency of the weather.

PIQUA.

Conover's Opera House: Nothing this week. Coming: Harry Webber in Nip and Tuck 18th.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor): Adams' H. D. to good house. The company is under the management of Adam Forepaugh, and is a first-class company traveling in their own cars. Booked: Keller's Egyptian Ghost Mystery 16th and 17th. The season closes here June 1.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): The Colonel, presented by the Eric Bayley company, had light houses 8th and 9th—failed to arouse any marked degree of interest. Mr. Bayley was unable to appear 9th, being ill. His part was successfully played by Leslie Edmunds. John McCullough, in his magnificent impersonation of The Gladiator, drew a large house 12th. Mr. McCullough closes his season in Cincinnati next Saturday, after a week's engagement at the Grand. Joseph Jefferson in Rip (matinee) and Bob Acres 13th delighted large houses. This week, Gus Wilham 15th, Haverly's Strategists 16th, Edouin's Sparks 17th and 18th, Danicheffs 19th and 20th.

URBANA.

Bennett's Opera House: Adams' H. D. 10th to a big house; the entertainment all through was the best of the kind we've had this season. Booked: B. W., P. and W.'s Minstrels 24th.

Arena: Royal Circus 25th.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): A Child of the State was presented by the Hoey and Hardie combination, 12th, to a fine audience. This excellent company is too well known by our readers for any criticism. The season will be closed here on 18th by the Boston double U. T. company.

Items: Dr. Clyde cancelled date of 16th.

The initial performance of the comedy, Western Union Telegraph, will be given at Easton, Pa., 15th, by the Hoey and Hardie combination. The play Priest's Yow has not the time being been laid on the shelf as not pleasing to the tastes of theatre goers. Frank J. Eiling has assumed the management of this combination for remainder of season. The Treasurer, Mr. Kelly, is tired of the road, and will try some other occupation after the season closes.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): The Wilbur Opera company presented the Maquette, 8th and 9th, to moderate business, rainy weather conspiring to cut down the attendance. Wednesday, 10th, the rain poured down, but Anna Dickinson was the attraction and drew a full house.

Arena: Forepaugh's circus did not exhibit 11th owing to rainy weather.

ENRIE.

Park Opera House (Wm. J. Sell, manager): Nothing doing past week; season about closed. Billed: Willie Edouin's Sparks company.

KANTON.

Opera House (W. M. Shultz, manager): George S. Knight and company played Baron Rudolph to a very good house, 8th. A testimonial benefit tendered by a number of leading citizens, will be given to Manager Shultz 15th, when Hoey and Hardie's combination will present W. U. T. The general popularity of Manager Shultz will doubtless ensure a successful result.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Hoey and Hardie combination in Child of the State to light business; good performance 9th. Carncross' Minstrels drew a full house 10th. Adams' H. D. booked for the 20th.

Item: The Hoey and Hardie company try a new play called Western Union Telegraph at Easton 15th. If it takes well they will use it next season.

MEADVILLE.

Opera House (H. M. Richmond, manager): Anna Dickinson appeared as Hamlet to good business, 13th. Nothing booked or billed.

Arena: Forepaugh showed to immense business 9th, giving the finest circus performance ever seen in this city. The Circus Royal will pitch tents 18th.

Item: Sam K. Hodgdon, of the McNeil Concert company, will Summer at Saco, Me.—Manager Richmond is booking some first class attractions for next season.

PITTSBURG.

Library Hall (Fred A. Parke, manager): The Lawrence Dramatic company occupied the house for the first three nights of last week, and met with but poor success. The company is quite an interior one, and the Danicheffs, as rendered, was anything but satisfactory. Dr. Keyser, supported by local talent, effectively burlesqued Richelieu, 12th. John Kinlan in The Fairy Circle and The Shaghaun, 13th, to poor business. The Wilbur Opera company opened 15th, for the week, to large house.

Opera House (John A. Ellsler, manager): Mardo, The Hunter, interpreted by Frank Frayne, a fair company, and a managerie, held the boards last week. Business good. The Ada Gray combination opened 15th to good house.

Academy (H. W. Williams, manager): Leavitt's Kents-Santley Specialty company gave its usual excellent entertainment last week, to large business. The New York Star Specialty company opened 15th to large house.

Harris' Museum (P. Harris, manager): The expose of the Rhoda Mystery drew large crowds last week. New arrivals 15th: Prof. De Forrest and Major Atom.

Fifth Avenue Museum (A. C. Hunked, manager): A satisfactory entertainment was given last week to good business. Redmond's Automatic Minstrels, Covello and Courtney and Major Nutt are the principal attractions.

Items: The Langdon and Ellison Specialty company will be at the Opera House week of 22d.—Excursions will be run from this city to Cincinnati for the benefit of those who desire to attend the Cincinnati May Festivals.—Eugene Eberle and wife are at their home in this city.—The attaches of the Opera House had a benefit 15th. Attendance good.—Jay Rial will leave his home in this city 16th for Europe.—Willis Cobb and his dogs are with Barrett's Circus.—Frank Frayne purchased from Harry Ellsler last week the latter's large thoroughbred Newfoundland dog. Frayne will train the dog for service in one of his sensational dramas.—Carl Maeder, of the Opera House orchestra, will leave for Europe early in June.—Main's Circus and the Swiss Ball Ringers are barnstorming through our adjoining towns.—Prof. Sylvester Clarke has joined Manager Harris' forces.—Manager Williams has returned home from Louisville.—Our May Musical Festival will take place at Library Hall 30th and 31st and June 1 and 2.

READING.

Grand Opera House (Geo. M. Miller, manager): Closed for the season.

Academy of Music (John D. Misher, manager): A Priest's Yow was very well presented 11th by Hoey and Hardie company to fair house. Coming: Smith's U. T. C., 19th and 20th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Robson and Crane in Our Bachelors 10th to a large house. This closes the season with the exception of minor and local amusements. Mr. Lindsay is to be congratulated on its brilliant success.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Robson and Crane in Shards and Flats 8th to a large house; the audience were highly amused at the drolleries of the comedians.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Robson and Crane gave Our Bachelors to large business, 9th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): The Dahites, played to a fair house, 15th.

Item: Edwin Booth, Louise Searle and Genevieve Ward were in town this week.

PROVIDENCE.

Opera House (George Hackett, manager): The World continues another week. Ration Brothers in Le Voyage en Suisse.

Low's Opera House (Wm. H. Low, manager): Neil Burgess will present his new play, Josiah Allen's Wife, at this house four nights of this week, commencing 17th. He has a good company.

Theatre Comique (Hopkins and Morrow, managers): New attractions every week make this theatre very popular.

Items: George Hackett has taken a lease of the Providence Opera House for three years.—John Hopkins, one of the managers of the Theatre Comique, is to manage Park Garden the coming Summer.—At the Music Hall the Globe Museum combination, with the elastic skin man and a specialty company, are giving performances (two each day) this week for the small entrance fee of ten cents.

TENNESSEE.

NASHVILLE.

Grand Opera House (Milsom, Brooks and Dickson, managers): The grand fairy operetta, Cinderella, as presented by the Benton Opera company, under the training and management of Mrs. Charles Benton, of New York City, was a splendid success, drawing crowded and appreciative houses during the past week. Too much cannot be said of Mrs. Benton's professional skill in giving one of the best children's performance ever seen in Nashville. Over 300 children took part in the fine scenic effects, with handsome costumes, marches, dances, songs, etc.

VIRGINIA.

NORFOLK.

Van Wyck's Academy of Music: Prof. Geo. A. Cragg's Comic Opera entitled Ettalina, was presented for the first time, 11th, and matinee 13th; Ettalina is regarded by the critics of this city as a musical gem, and its plot well conceived. In the hands of an experienced manager, Ettalina would become one of the popular comic operas. The opera will be repeated at a benefit to Prof. Cragg, 18th.

WISCONSIN.

EAU CLAIRE.

Music Hall (L. Kaines, manager): Frank Mayo came 10th in Davy Crockett to good house. Booked: Tony Denier's Humpty Dumpty 16th; Rentz Minstrels 17th.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): The Pathfinders 11th, 12th and 13th to light business. Poor company and poor performance.

Academy of Music (Harry Deakin, manager): Tony Denier's H. D. 12th, 13th and 14th, to good business.

Item: It has finally been decided not to change the Grand Opera House. Thereupon, Mr. R. L. Marsh has secured the lease from June 1 for a year. He is now in New York to finish negotiations with Jacob Nunnemacher.

CANADA.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, proprietor and manager): Madison Square Hazel Kirke was greeted by only a fair house 10th, owing to disagreeable weather.

Arena: The United States Circus billed for 24th; afternoon and evening performance.

HALIFAX.

Academy of Music (J. Williams, secretary): Tavernier-Lewis Dramatic company in My Awful Dad, 5th and 6th; Pique, 8th, 9th and 10th, to fair houses.

Item: W. D. T. Leavitt, organist at the Music Hall, Boston, is in the city, making arrangements for the early production of the opera Cambyse, or the Pearl of Persia.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Cool Burgess and family had fair houses, 8th, matinee and evening. Madison Square Theatre company No. 2, 12th, to a good house. Weather bad.

LONDON.

Grand Opera House (C. J. Whitney, manager): The Madison Square Theatre company appeared 8th, in Hazel Kirke, and gave satisfaction to a very large audience. Booked: Haverly's Strategists, 17th.

Item: Mr. J. M. Lathrop's benefit takes place 17th.

MONTREAL.

Academy of Music (Henry Thomas, manager): T. W. Keene, supported by a really good company, played to splendid houses this week. Monday and Saturday, Richard III.; Tuesday, Richelieu; Wednesday, Othello; Thursday, Hamlet; Friday, Macbeth. Next week, 16th, Maurice Grau's French Opera company with good repertoire. Theatre Royal, (J. B. Sparrow manager): Closed.

Albert Theatre (Sully and Burgess, managers): Fair variety show to equally fair business.

Items: Ned West, the comedian had the managers of the Albert Theatre arrested on a capias, claiming \$60 of back salary due. The matter was amicably settled out of court.—Oscar Wilde at Queen's Hall on 15th.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Madison Square Hazel Kirke 11th to fair business only on account of unfavorable weather. A capital performance.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Prof. Cromwell gave his art entertainments all week of 8th, to large and fashionable audiences, notwithstanding that the weather was very inclement throughout the engagement. Billed: Baird's Minstrels, 15th to 17th.

Royal Opera House (J. E. Connor, manager): House closed week of 8th, and nothing billed.

DATES/AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE THEATRE Co.: Boston, 15, five weeks.

ANTHONY & ELLIS' U. T. C. Co., No. 1: Brooklyn, 15, week.

AUDRAN COMIC OPERA Co.: Chicago, 15, week; Milwaukee, 22, 23, 24.

ACME OPERA Co.: New York, 15, week.

ADA GRAY: Pittsburgh, 15, week; Brooklyn, 22, week.

ANNA DICKINSON: Jackson, Mich., 20; Hillsdale, 22; Adrian, 23; Toledo, O., 24, 25; Elkhart, Ind., 26; South Bend, 27.

BOSTON IDEAL OPERA Co.: Boston, 15, week.

B. W., P. and W.'s MINSTRELS: Port Huron, Mich., 19; Jackson, 20.

CHARLOTTE THOMPSON: Cincinnati, O., 14, week.

COLLIER'S BANKER'S DAUGHTER Co. No. 1: Philadelphia, 15, two weeks, close season.

CORINNE MERKIDITH'S: St. Louis, 15, one week.

DUPREX AND BENEDICT'S MINSTRELS: Quincy, Ill., 24; Hudson, 25; Adrian, Mich., 26; Ypsilanti, 27; Chatham, Can., 29; St. Thomas, 30; London, 31.

ERIC BATLEY'S COLONEL CO.: Chicago, 11th, 15, week, and close season.

FANNY DAYENPORT: New York City, 15, week.

FRANK E. AIKEN DRAMATIC Co.: Sedalia, Mo., 19, 20.

FRANK I. FRAYNE: Philadelphia, 15, week; New York City, 22, week; Newark, N. J., 29; close of season.

FRANK MAYO: Cedar Rapids, Ia., 19; Iowa City, 20; Des Moines, 22; Council Bluffs, 23; Omaha, Neb., 24; Lincoln, 25; Nebraska City, 26.

FAY TEMPLETON OPERA Co.: Ithaca, N. Y., 19, 20; Lockport, 23; Hamilton, Ont., 24, 25; Buffalo, N. Y., 26, 27.

FORD'S OPERA Co.: Chicago, 15, week; St. Louis, June 12, for the Summer.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Altoona, Pa., 19; Lancaster, 20; Salem, N. J., 22; Bridgeport, 23; Millville, 24; Burlington, 25; New Brunswick, 26; Jersey City, 27.

HAVELY'S CONSOLIDATED MASTODONS: St. Louis, 15, week.

HARRY MERKIDITH'S RANCH No. 18: Milwaukee, 15, week; Chicago, 22, week.

HYDE AND BREMAN'S SPECIALTY COMPANY: Brooklyn, 15, week; close season.

HAVELY'S OPERA COMPANY: Chicago, 11th, 15, week; St. Louis, Mo., 22, week; Cincinnati, O., 29, week; Boston, June 12, two weeks.

JOSEPH JEFFERSON: Lawrence, Mass., 19; Haverhill, 20; Lynn, 22.

LEAVITT'S RENTZ MINSTRELS: Neilsville, Wis., 19; Stevens Point, 20; Appleton, 22.

LEAVITT'S RENTZ-SANTLEY Co.: Chicago, 15, week; Cincinnati, 22, week.

LAWRENCE'S DANICHEFFS: Toledo, O., 19, 20.

LAWRENCE BARRETT: Denver, Col., 15, week; Leadville, 22, 23, 24; Pueblo, 25, 26; Colorado Springs, 27.

LEE AND RIX'S CELEBRATED CASE: South Bend, Ind., 19; Niles, Mich., 20; Dowagiac, 22; Allegan, 23; Holland, 24; Kalamazoo, 25; Grand Rapids, 26; Big Rapids, 27.

MADISON SQUARE THEATRE Co., No. 1 (Hazel Kirke): Cheyenne, Wyo., 19; Ogden, Utah, 22; Salt Lake City, 23, 24, 25; San Francisco, Cal., 29.

MADISON SQUARE THEATRE Co., (THE PROFESSOR): New York City, 15, two weeks.

MITCHELL'S PLEASURE PARTY: Leadville, Col., 18, 19, 20; Denver, 22, week. Close season.

MORTON MINSTRELS: St. Louis, 15, week.

M. B. CURTIS' SAM'L or POSEN: San Francisco, Cal., 22, four weeks; and rest for four weeks.

MILTON NOBLES: San Francisco, 15, week.

PHOEA McALLISTER COME: Winnipeg, Man., 8, for unlimited season.

SOL SMITH RUSSELL: Boston, 15, two weeks.

STETSON'S IDEAL OPERA Co.: Boston, 15, two weeks.

TONY PASTOR'S COMPANY: New York City, 15, week; Amsterdam, N. Y., 22; Utica, 23; Syracuse, 24; Rochester, 25; Toronto, Can., 26, 27; Buffalo, N. Y., 28, 30; Bradford, Pa., 31.

TONY DENIER: Winona, 22; Rochester, 23; Fairbault, 24; Austin, 25; Waterloo, 26; Dubuque, 27.

VOKES FAMILY: Philadelphia, 15, week; Boston, 22, week; close season.

WHITE AND PARSONS' COMEDY Co.: Great Falls, 20.

WILBUR OPERA Co.: Pittsburgh, 15, week.

WILLIE EDOUN'S SPARKS: New York, 22, week.

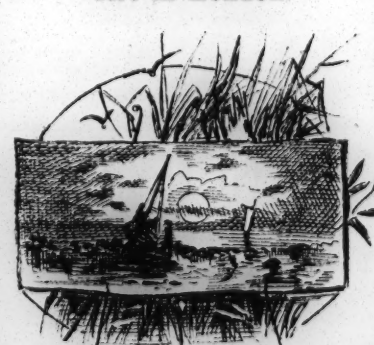
CIRCUSES.

WARHURN'S UNITED MONSTER SHOWS: Muncy, Pa., 19; Jersey Shore, 20; Lock Haven, 22.

ADAM FOREPAUGH: Buffalo, N. Y., 19, 20; Port Huron, Mich., 22; Detroit, 23; Pontiac, 24; Holly, 25; Lapeer, 26.

CIRCUS ROYAL: Akron, O., 19; Ashland, 20, two weeks.

Art in London.



[SPECIAL CORRESPONDENCE OF THE MIRROR.]

I hear that the number of pictures sent in to the Royal Academy this year is quite unparalleled. The average is six thousand canvases; but I am told that seventy per cent. must be added to this year's total. What a pity it is that show room cannot be found for all of them, as an exhibition of ten thousand new pictures, "all in rows," would be a sight to remember. It would be wrong to assume from these figures that English artists have almost doubled their number in a year or two; but I know, as a fact, that a very great increase has taken place. The fact is that the Englishman in art is omnivorous. It is astonishing to see how much better known in this country are fairly good foreign artists than are the best of our native artists in foreign countries. We are familiar with the works of Israel, of De Nitris, of Gerome, of Mukackay, of Albert Hertel, and of Knaus—that is, they are known not merely to the art dealer, but to the art buyer, and one of these masters would command a recognized price, just as a Peter Graham, a Boughton and a Millais. But these three great artists would scarcely be so well known in any foreign capital, except to the art-loving English who happened to be there. I must, however, make an exception in favor of American artists. Many of the latter are earning great distinction in foreign schools, and they send some choice and promising works from their Roman, Italian and French studios.

The Wagner Festival for next month, and two great German opera companies disputing with the Italians for supremacy, at which the Cyclops of the Nibelungenlied will be performed, is likely to be something more than a success—to be a grand triumph for Wagnerism in England. Everybody is taking tickets, and Her Majesty's Theatre seems likely to be filled every day. It is believed that, save in regard to scenery, and perhaps even there, the performance will be equal to that at Bayreuth. Hardly a single Eng-

lish artist has been engaged for it. The players, singers, all are Germans specially imported from the Fatherland, and to be specially paid in English sovereigns, of which the Deutchers are particularly fond. Wagner (who is also coming) will therefore have his own people to blame if everything does not go off as he wishes. Then again, his own best friends have seen to the management and are conducting the rehearsals, thereby making it certain that this is Wagner presented Wagnerianly.

Here is food for reflection for your American professional tourists (and their name is legion this year) who contemplate doing the Rhine and its romantic surroundings this year. I hear that the Rhine season will open with an extensive novelty. The boats that ply by night are to be armed with powerful reflectors at either side of the prow, and in front of each reflector the electric light will burn brilliantly. The result is that tourists will find the most aggressive scenery dazzling them all the way from Bonn to Bingen. It is not unlikely that we shall soon hear of a new disease of the optic nerve. Doctors recognise a peculiar malady to which violin players are subject from the way

The Snow of Mont Blanc is not whiter than teeth that are daily rubbed with SOZODONT, and coral gathered in ocean depths cannot surpass the hue of gums freed from sponginess by the same salutary agent. American ladies visiting foreign lands, excite the admiration of beholders and the envy of their transatlantic sisters, with the surprising excellence of their teeth. When asked to what they owe this charm, they murmur the talismanic word SOZODONT!—Com.

NEW YORK AMUSEMENTS.

San Francisco Opera House.
Broadway and 29th Street.

CONTINUED AND GRAND SUCCESS.

The mirth provoking Musical Comedy,

ALL AT SEA.

by George H. Jessop, Esq., author of Sam'l o' Posen, etc.

CROWDED HOUSES.

Received with storms of applause and incessant laughter.

EVERY EVENING AT 8.
MATINEE WEDNESDAY AND SATURDAY, 2.
Reserved seats 50c. and \$1; family circle, 25c.

Haverly's Niblo's Garden Theatre.
J. H. HAVERLY, Proprietor and Manager.
K. G. GILMORE, Associate Manager.

THIS WEEK ONLY.

First appearance at this theatre of the eminent comedian.

JNO. T. RAYMOND
JNO. T. RAYMOND
JNO. T. RAYMOND

FRESH, THE AMERICAN.

MATINEE WEDNESDAY AND SATURDAY.

NEXT WEEK. SHORT SEASON.
C. H. Smith's Boston Double Mammoth UNCLE TOM'S CABIN.

Madison Square Theatre.
24th St. and Broadway.

DANIEL FROHMAN, Manager.

SEVENTH MONTH

of

ESMERALDA.

The successor and rival of Hazel Kirke.

Wallack's.

Cor. Broadway and 26th st.

Proprietor and Manager... LESTER WALLACK

PARTICULAR NOTICE.
As the interest in the story of the new play commences at the rise of the curtain, those who have taken seats are respectfully requested to occupy them by a QUARTER BEFORE EIGHT O'CLOCK.

EVERY EVENING AT 8. AND SATURDAY MATINEE AT 1:30.
by arrangement with Mr. F. I. Goodwin, a NEW AND POWERFUL DRAMA.
by David Belasco, Esq., entitled

LA BELLE RUSSE.

with entirely new scenery and appointments.

Box-Office open from 3 to 6.
Seats secured three weeks in advance by telephone, telegraph or letter.

Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS, Proprietor and Manager.
FRANK B. MURPHY, Manager.

ONE WEEK ONLY. ONE WEEK ONLY.

COMMENCING MONDAY, MAY 15.

A CELEBRATED CASE.

in which JAMES O'NEIL will appear as JEAN RENAUD.

MATINEE WEDNESDAY AND SATURDAY
Next week, The Professor.

Haverly's Fourteenth St. Theatre.
14th Street and 6th Avenue.

J. H. HAVERLY, Proprietor and Manager.
WEDNESDAY AND SATURDAY MATINEE.

THE PROFESSOR.

from the Madison Square Theatre.
MR. GILLETTE'S ORIGINAL CREATION,
Original Company. Original Scenery.
Fall of Real Water. Pretty Girls.
Pictureque Costumes.
Next week, OLD SHIPMATES.

New Theatre Comique,
725 and 730 Broadway, opposite New York Hotel.
HARRIGAN & HART, Proprietors and Managers.
JOHN B. CANNON, Manager.
LAST MONTH. LAST MONTH.
HARRIGAN & HART
in Edward Harrigan's new comic play, SQUATTER SOVEREIGNTY.
New music by Brahms.
MATINEES TUESDAYS AND FRIDAYS.

Bijou Opera House.

Broadway, near Thirtieth street.
JOHN A. McCAULL, Proprietor and Manager.
Second week of the successful comedy season.
Every evening at 8. Saturday matinee at 2.
SELINA DOLAKO
and a Selected Company in the two-act comedy, THE LORAIN IN LOVE and the one-act comedy, THE FIRST NIGHT.
Selina Dolako will introduce her famous Spanish song, a new French song, and a duet from Traviata, assisted by Mr. St. Maur.

Booth's Theatre.
MR. JOHN STETSON, Proprietor and Manager.
MATINEES WEDNESDAY AND SATURDAY.
LAST WEEK.

RICE'S SURPRISE PARTY.

In Woolson Morse's Great Musical Novelty,

CINDERELLA AT SCHOOL.

Saturday evening, May 13, Benefit of Mr. Henry E. Dixey—Second act of Patience and the Surprise Party's burlesque of The Mascotte.

Haverly's Fifth Avenue Theatre.
25th St., near Broadway.

Proprietor and Manager... Mr. J. H. HAVERLY
EVERY EVENING, AND SATURDAY MATINEE.

A new domestic drama by A. L. Chipman,

CHECKERED LIFE.

presented with a strong cast.
New Scenery by Heister.
Effects by Benson Sherwood.
Box office open from 3:30 a. m. to 10 p. m.

Standard Theatre.

BROADWAY AND 32d STREET.

Proprietor and Manager... WM. HENDERSON

Third Week and Continued Success of
C. D. HESS' ACME OPERA COMPANY.

Grand production of the

CHIMES OF NORMANDY.

EVERY EVENING AND SATURDAY MATINEE.

Abbey's (New) Park Theatre.

"The handsomest theatre in the metropolis."

Lessee and Manager... Mr. HENRY E. ARNEY.

MONDAY, MAY 15, TWO WEEKS ONLY.

MINNIE MADDERN

MINNIE MADDERN

In

FOGG'S FERRY.

FOGG'S FERRY.

FOGG'S FERRY.

EVERY EVENING AT 8:30.
MATINEE SATURDAY AT 2.

Germania Theatre.
Broadway and Thirteenth Street.
ELECTRIC SUCCESS.

Grand Spectacular production by the Norcross Opera company
GRAND BALLET AND SUPERB CAST
CHORUS, 60. ORCHESTRA, 30

THE MASCOT

IN ENGLISH. IN ENGLISH.
with DORA WILEY, W. T. CARLETON, J. W. Norcross and Richard Golden in the cast.

Mlle. CORNALBA, a full Corps de Ballet and the celebrated Thalia Theatre Orchestra.
Best seats, \$1 and 75c. Admission 50c. and 35c.
SUMMER PRICES.

RANCH 10,

THE STORY OF AL AND TOM McCLELLAND, ANNIE SMALLEY AND LITTLE PHIL FROM OMAHA.

MR. HARRY MEREDITH.

Cleveland, 15th, one week; McVicker's, Chicago, 2nd, two weeks.
T. SLATER SMITH, Manager.

AUGUSTA, GA.

NEW MASONIC THEATRE.
BROAD ST., AUGUSTA, GA.

SANFORD H. COHEN, - - Manager.

First-class in all respects. Containing all the appurtenances of a First-class Theatre. Seating capacity, 1,700. Patent folding chairs. Full stock of useful scenery.

YORK OPERA HOUSE.

ERECTED IN 1880-81.

The handsomest and coolest theatre in the State; has large stage and full set of scenery. Seating capacity, ground floor 500 and gallery 500.

ONLY ONE ATTRACTION PLAYED EACH WEEK

(except Fair and Christmas weeks).

None but first-class companies will be booked.

York has about 20,000 population and two daily papers, morning and evening.

For open weeks address

YORK OPERA HOUSE, YORK, PA.

PHILLIPS' OPERA HOUSE

RICHMOND, IND.

The Popular Place for Amusements.

A reputation of twenty years standing. New booking first-class attractions for 182-83. Liberal sharing or rental terms offered. Controlling bill boards especially for the above house.

For dates, terms, etc., address
E. M. SHULE, Manager.

A. ROEMER & SON,

THE LARGEST THEATRICAL HISTORICAL COSTUMERS AND ARMORERS IN AMERICA.

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND AMATEUR THEATRICAL ASSOCIATIONS.

Purchasers of the entire Wardrobe, Armors, etc., from the estate of Jarrett and Palmer.
Particular attention paid to Amateur Associations in and out of the city.

No. 8 Union Square, New York.

THE METROPOLITAN PRINTING OFFICE,
38 VESEY STREET, NEW YORK,
(FORMERLY 28 ANN STREET).

THE FINEST AND BEST APPOINTED THEATRICAL PRINTING OFFICE IN THE UNITED STATES.

With increased facilities for the execution of every description of printing, the proprietors of the METROPOLITAN PRINTING OFFICE respectfully announce that they are prepared to contract for the furnishing of anything in the printing line in the smallest or largest quantities at the most

REASONABLE RATES.

A feature of the management of the new office will be the LIBERAL ATTENTION PAID TO THE EQUIPMENT OF TRAVELING COMBINATIONS. This establishment is possessed of better facilities for the printing of Posters and small work than those of any office in New York.

SATISFACTION GUARANTEED.

METROPOLITAN PRINTING OFFICE, 38 Vesey Street.

CITY OPERA HOUSE,

SPARTANBURG, S. C.,

NICHOLSON'S HALL,

UNION, S. C.,

W. L. JOHNSON, Lessee and Manager

Main line railroad, Charlotte to Atlanta.

First class house; gas, ten changes of scenery.

Share or rent.

W. L. JOHNSON,

P. O. Box 154, Spartanburg, S. C.

"When, in the course of Human Events,"

Theatrical, Opera and other companies of artists travel profusionally, money first, convenience and comfort next, are the objects sought. To make money it is necessary to visit the largest and best business centres and pleasure resorts; to have the others, travel by the best built and equipped road which traverses the best country, and unites all such places as are worth anything in this line.

THE CHICAGO, MILWAUKEE AND ST. PAUL RAILWAY

Fills the above bill in every particular, traveling the whole heart of the Great Northwest by its various Lines.

The only Northwestern line running its own sleeping cars, which are the equals of the best. Its parlor cars between Chicago and Milwaukee are the best in the world, and its whole equipment of the best quality and track perfect. Rates as liberal as any other Northwestern line. To secure all these advantages apply to

TIM E. CHANDLER, 63 Clark St., Chicago, Ill.;
W. C. ANDRUS, 581 Broadway, New York;
J. R. HIGSON, 508 Washington Street Boston, Or, A. V. H. CARPENTER, General Passenger Agent, Milwaukee, Wis.

Chicago Depot, corner Canal, Madison and Adams Streets, in the heart of the city.

IMPURE BREATH

PERSONS WHO HAVE OF-
FENSIVE BREATH, ARISING
FROM A DISORDERED
STOMACH, CATARRH,
OR THE USE OF TOBACCO
OR LIQUOR, CAN SPEED-
ILY OVERTHROW IT BY
CLEANSING THEIR
TEETH AND RINSING
THEIR MOUTH DAILY
WITH

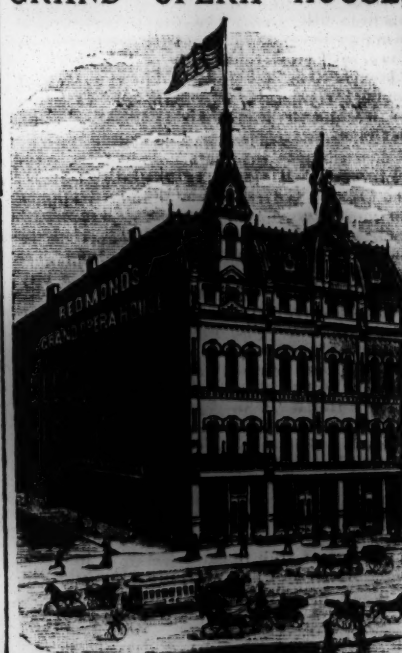
SOZODONT

Dr. T. Felix Gouraud's
ORIENTAL CREAM AND MAGI-
CAL BEAUTIFIER.



Removes Tan, Pimples, Freckles, Moth Patches and every blemish on beauty. It has stood the test of thirty years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. Sayre, said to a lady of the haut ton (a patient):—"As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." Also Poudre Sublime removes superfluous hair without injury to the skin.
MME. M. B. T. GOURAUD,
Sole Proprietor, 48 Bond St., N. Y.
For sale by all druggists and fancy goods dealers throughout the United States, Canada and Europe. Also found in New York City, at R. H. Macy & Co., Stern Bros., Ehrlich & Co., I. Bloom & Bro., and other Fancy Goods Dealers. Beware of base imitations which are abroad. We offer \$1000 Reward for the arrest and proof of anyone selling the same.

REDMOND'S
GRAND OPERA HOUSE,



GRAND RAPIDS, MICH.

This beautiful theatre will be finished and ready for business about September 1, 1883. Seating capacity 1,500; size of stage 60x38. Large and commodious dressing-rooms, complete stock of scenery, fifteen exits and seated throughout with folding opera chairs. Open for engagement on first class combinations ONLY, on sharing or rental terms.
T. H. REDMOND,
Proprietor and Manager.

PARKER'S
HAIR BALSAM.

This elegant and harmless dressing is preferred by those who have used it to any similar article, on account of its superior cleanliness and purity. It contains materials only that are beneficial to the scalp and hair and always restores the youthful color to gray or faded hair by its healthful action on the roots. Parker's Hair Balsam is finely perfumed and is warranted to remove dandruff and itching of the scalp, and prevent falling of the hair. Hiscox & Co., New York.
50c. and \$1 size, at dealers in drugs and medicines.

PARKER'S
GINGER TONIC

A Superlative Health and Strength Restorer.

If you are a mechanic or farmer, worn out with overwork, or a mother run down by family or household duties try Parker's Ginger Tonic.

If you are a lawyer, minister or business man exhausted by mental strain or anxious cares, do not take intoxicating stimulants, but use Parker's Ginger Tonic.

If you have Consumption, Dyspepsia, Rheumatism, Kidney or Urinary Complaints, or if you are troubled with any disorder of the lungs, stomach, bowels, blood or nerves, you can be cured by PARKER'S GINGER TONIC. It is the Greatest Blood Purifier and the Best and Surest Cough Cure Ever Used.

If you are wasting away from age, dissipation or any disease or weakness and require a stimulant take GINGER TONIC at once; it will invigorate and build you up from the first dose but will never intoxicate. It has saved hundreds of lives; it may save yours.

HISCOX & CO., 161 William St., N. Y. 50c. and \$1 size, at dealers in medicines. Great Saving Buying Dollar Size.

CAUTION!—Refuse all substitutes. Parker's Ginger Tonic is composed of the best remedial agents in the world, and is entirely different from preparations of ginger alone. Send for circular.

FLORESTON

Its rich and lasting fragrance has made this delightful perfume exceedingly popular. There is nothing like it. Insist upon having FLORESTON Cologne and look for signature of

Hiscox & Co.

on every bottle. Any druggist or dealer in perfumery can supply you. 25 and 75 cent sizes.

LARGE SAVING BUYING THE SIZE.

COLOGNE.

GREAT SUCCESS OF EDWIN F.

THORNE'S Powerful Drama by Henry

Petit, entitled THE BLACK FLAG.

ISAAC FRAZIER,

Theatrical Expressman,

State at Dramatic Agency, 19 Union Square.

MR. BOUCICAULT

begs to refer all business communications concerning his tour next season, commencing October next, to Mr. R. M. FIELD, Boston Museum, Boston, Mass. After April 3 and until September 25, when he returns to New York, he may be addressed at 104 PARK STREET, GROSVENOR SQUARE LONDON.

WANTED

A responsible Manager for a new musical comedy (Season 1883-84), especially written for MRS. LOUIS DRESDT and ADELIA PRAGER, the famous Zither player and Mezzo Soprano. It must be remembered that Adelia Prager is the daughter of the celebrated Prager Family, who several years ago scored an immense success at the Odeon, New York, and in the principal cities of the United States.

The play runs one hour and a half, has most sparkling music, is full of funny, new, surprising situations, without any signs of vulgarity, and is highly artistic. It contains four characters: a lady in disguise, changing costumes five times—English, German and French characters; one gentleman's part and a most comical old servant; also one part for a girl of seven.

Managers please address
LOUIS DRESDT,
No. 40 10th Avenue West, Mount Vernon, N. Y.

A HOME FOR ARTISTS.

FITTED UP EXPRESSLY FOR THE DRAMATIC AND MUSICAL PROFESSION.

THE AUSTIN HOUSE,

40 Beaver Street, Albany, N. Y.

One block from Opera House. Every room heated, bath room, hot and cold water, gas and all modern improvements.

Terms from \$1 to \$2 per day.

FRED. AUSTIN, Prop., Solo Corridor, Albany, N. Y.

LANOUEETTE,

THEATRICAL DRESSMAKER

is pleased to inform professional customers that he has opened a new establishment at 125 Fifth Avenue. Special department for actresses. Prices moderate to the profession. Specialties in goods and designs.

Ladies of the profession will find it to their advantage to call and examine prices.

H. J. Eaves,

ARTISTIC HISTORICAL

COSTUMES.

63 East 14th st., near Broadway, N. Y.

This is the only establishment in the United States entirely devoted to manufacturing and designing Theatrical and Historical Wardrobes.

Amateur Theatrical Associations, in or out of the city, furnished correct costumes, with every requisite, at reasonable rates.

Orders by mail or telegraph promptly attended to.

MME. P. A. SMITH,

THEATRICAL DRESSMAKER.

MODES DE PARIS.

117 WEST TWENTY-THIRD STREET, N. Y.

The dresses worn by Adela Belgards at Bay City's were designed by Mme. Smith.

All the latest Parisian fashions received at our establishment as soon as issued in Paris.

Actresses will find it to their advantage to give me a call.

RICHARDSON & FOOS.

GENERAL

JOB PRINTERS

112 Fourth Avenue,

Near 12th Street, NEW YORK.

NUMBERED OUTPON TICKETS A

SPECIALTY.

124 FIFTH AVENUE, 124

GREAT THEATRICAL

EMPORIUM.

ISAAC BLOOM,

(Formerly BLOOM BROS.)

Manager.

DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry

BENEDICT BROS.

ONLY STORE, 171 BROADWAY,

Corner Cortlandt street, N. Y.

STATEN ISLAND

FANCY DYEING

ESTABLISHMENT.

OFFICE, 5 AND 7 JOHN ST., N. Y.

BRANCH (1199 Broadway, near 29th st., N. Y.)

279 Fulton st., Brooklyn.

OFFICES: 47 North 8th st., Philadelphia.

An Important Decision.

(CONTINUED FROM THIRD PAGE.)

man in Russell vs. Smith, 19 Ad. and Eli. N. S. 238, "it seems to have been considered that publication to an audience was not within the protection of the acts relating to copyright; consequently Stat. 3 and 4, Wm. 4 C. 15, was passed, and in respect to literary property, gave to authors the profits arising from publication by representing the piece upon the stage."

These three cases relating to plays in which copyrights existed, and the rights to representation which proprietors possess in such plays, have but little bearing upon the enquiry whether the owner of an unprinted and uncopyrighted play, who has exhibited it for money, may be protected from public representation thereof by another.

The case of Macklin vs. Richardson, Amb. 604, decided in 1770, is of much more importance in this connection. The plaintiff was the author of a farce called *Love a la Mode*, which had never been printed nor copyrighted. It had been performed under his direction and also by his authority, for which he received compensation. Great care was taken by him of the manuscript, which was always kept in his own possession. The defendants were proprietors of a journal; employed a stenographer, who took down the words of the play, and his copy as written out was afterwards corrected by one of the proprietors of the journal, who published one act in their journal and advertised the publication of the remainder in their next number. Upon application to the Lord Chancellor, an injunction forbidding such publication was issued, which was afterwards continued until the final hearing. When the case came on for final hearing, the Great Seal was in commission and the injunction was made perpetual by the Lords Commissioners. "It can scarcely be necessary," to use the words of Judge Cadwallader in *Keene vs. Wheatley*, "to refer to *Morris vs. Kelley*, or any other case, to show that on the principle of this decree the performance of *Love a la Mode* at another theatre from the shorthand writer's report would have been prevented by injunction."

Postponing for a moment the question as to what is unlawfully obtaining a copy of a play which has not been copyrighted, and which has been exhibited for money, and whether there is a distinction between the representation from a copy obtained by memory and from one obtained by stenography or similar means, the proposition that the representation of such a play, the copy of which has been unlawfully obtained, will be restrained by injunction, is certainly supported by much authority since the case of *Keene vs. Kimball* was decided. Nor has it been controverted by the adjudication of any case. *Boucicault vs. Fox*, 5 Blatch. 87; *Shook vs. Daly*, 49 How., Pr. R.; *French vs. Maguire*, 55 How., Pr. R.; *Shook vs. Rankin*, 6 Blatch. 87; *Crowe vs. Aiken*, 2 Biss. 208; *Palmer vs. DeWitt*, 2 Sweeny, 8 C. 47 N. Y.; *Boucicault vs. Wood*, 7 Am. Law. Reg. U. S., also 8 C. 2 Biss.

In *Crowe vs. Aiken*, it was held that the author's rights in a manuscript uncopyrighted play were in no manner affected or limited by the Acts of Congress as to copyright, and that although previously performed, an injunction against unauthorized performance would be granted. In giving the opinion of the Court, Judge Drummond remarks: "I am also of opinion that the mere representation of a play does not dedicate it to the public except possibly so far as those who witness the performance can recollect it, and that the spectators have not the right to secure its reproduction by stenographic or other verbatim report independent of memory." The play in question was one written by Taylor and known as *Mary Warner*. As upon the evidence it was found as a fact by the Court that the copy was obtained by a shorthand reporter, it did not then become necessary to consider whether that which is stated as a possible exception actually was one.

In *Keene vs. Kimball* it is said that it is not intended to intimate that there is any right to report stenographically or otherwise a lecture or other written discourse which its author delivers before a public audience, and which he desires again to use in like manner for his own profit, and to publish it without his consent or to make any use of the copy so obtained." But no distinction can, we think, be made between works cast in the dramatic form and other literary productions intended for public delivery to those who pay a suitable compensation for the amusement or instruction they expect to obtain. The right to be protected against the unauthorized representation of a dramatic work is in principle the same as the right to be protected against the unauthorized oral delivery of a public lecture. An ingenious argument was indeed made in *Keene vs. Kimball* derived from the principles and ideas of the Puritan founders of the commonwealth, that a dramatic composition was not equally under the protection of the law with other literary works, but it was held by the Court quite clearly otherwise.

The late Mr. Charles Dickens was an accomplished public reader of selections from his own works. If he had selected a story which had never been published or copyrighted according to the suggestion above quoted from *Keene vs. Kimball*, there would have been no right on the part of an auditor to have reported it phonographically or otherwise so as to have availed himself of the copy by a subsequent oral delivery by himself or another to whom he transferred it. The genius of Mr. Dickens was essentially dramatic; if he had seen fit to prepare and read, which he well might have done, a drama, representing himself its various characters, such a literary production would not have been less protected than a written discourse or lecture. Nor can it be perceived that if instead of reading such a drama himself he had permitted it to be represented on the stage, which is but a reading of several persons instead of one accompanied by music, scenery and the usual accessories of the stage, his rights as an author to protection would be in any way diminished. *Boucicault vs. Fox*, 5 Blatch. 88.

The decision in *Keene vs. Kimball* must be sustained if at all upon the ground that there is a distinction between the use of a copy of a manuscript play by means of the memory or combined memories of those who may attend the play as spectators, it having been publicly represented for money, and of one obtained by notes, stenography or similar means by persons attending the representation. That in the former case the representation of the play, the copy of which was thus obtained would be legal, while in the latter it would not be. This case involved a controversy as to the right to represent the same play, the right of representing which was involved in *Keene vs. Wheatley* et al. sup. It was the American Company, to use the language in the

answer in *Keene vs. Wheatley*, "a piece presenting in suitable situations, those eccentricities usually attributed on the stage to Yankees," and appears to have had much success both on this account, and as presenting those absurdities usually attributed on the stage to the exquisite or dandy. In *Keene vs. Wheatley*, the controversy was as to the title to the play as a literary production as it then existed, it having been in some parts curtailed, and having also received certain additions both written and unwritten, and also as to the mode in which the defendant obtained it. It was deemed to have been proved that the play in its existing form was the property of the plaintiff, and that the defendant had obtained the acting copy from them by a breach of confidence on the part of an actor employed by the plaintiff, who had communicated it to them, and that she was therefore entitled to an injunction.

The opinion of the Circuit Court, as delivered by Judge Cadwallader, is very elaborate discussion of the whole subject of literary property, and embraces many subjects not involved in the judgment of the case. Among these is included the question whether a public representation will authorize another who may obtain a copy by memory to afterwards represent the play so performed. The theory advanced by him, which, so far as we are informed, was original, and in support of which he certainly cites no adjudicated case, is that the act of public performance of a play is a general publication, and that "when a literary proprietor has made a general publication by any of the modes described, other persons acquire unlimited rights of republishing in any mode in which his publication may directly or secondarily enable them to republish."

If this be correct to the full extent of the proposition, the manner in which a copy is obtained for other representations must be unimportant, as the right to subsequently represent is made to rest upon the fact that there has been a public representation. But in order that the play shall be thus represented he contends that a copy must be obtained by "fair means." Those which he defines as "fair means," are the impressions on the memory of some persons whose constant attendance at the performance of the play, may enable them to write or repeat elsewhere that which they have heard; but he holds that no one may lawfully make use for this purpose of stenography, writing or notes.

According to the facts as they were found in *Keene vs. Kimball*, by the allegations of the bill and the admission of the demurrer, the copy there used for representation was obtained solely by memory. Judge Cadwallader further remarks: "That the manager of a theatre may prevent a reporter from noting the words of such a play phonographically, stenographically or otherwise. As one of the audience he would in doing so transgress the privileges conceded in his admission. But the privileges of listening and retention in the memory cannot be restrained. When the audience is not a select one these privileges cannot be limited, either in their immediate or ulterior consequences." The effect of this argument is that, as the privilege of listening and as memory cannot be restrained, any use of memory would be legitimate, and that a spectator, or a number of spectators acting in concert, if able to carry away in memory the contents of a play, acquire a lawful right to make any use of the play they choose, however destructive to the literary property of its author.

Adopting the views of Judge Cadwallader, it is said, in *Keene vs. Kimball*, that "if persons by frequent attendance at her" (the plaintiff's) "theatre have committed to memory any part, or the whole, of the play, they have a right to repeat what they heard to others." The repetition thus contemplated as rightful, as shown by the sentence heretofore quoted from the same opinion, is, by public representation of the play, so committed to memory. It is added: "We know of no right of property in gestures, tones or scenery which would forbid such reproduction of them by the spectators as their powers of imitation might enable them to accomplish."

The theory that the lawful right to represent a play may be acquired through the exercise of the memory, but not through the use of stenography, writing or notes, appears to us entirely unsatisfactory. "The public," it is true, as is said in *Keene vs. Kimball*, "acquire a right to the extent, whether complete or partial, which the proprietor has made to the public." But the question is as to the extent of that dedication.

It is not easy to understand why the author, by admitting the public to the performance of his manuscript play, any more concedes to them the right to exercise their memory in getting possession of his play for subsequent representation than he does the privilege of using writing or stenography for that purpose. *Drone on Copyright*, 568 9. The spectator of a play is entitled to all the enjoyment he can derive from its exhibition. He may make it afterwards the subject of conversation, of agreeable recollection, or of just criticism; but we cannot perceive that in paying for his ticket of admission he has paid for any right to reproduce it. The mode in which the literary property of another is taken possession of cannot be important. The rights of the author cannot be made to depend merely on his capacity to enforce them, or those of the spectators on his ability to assert them. One may abandon his property, or may dedicate it to the use of the public, but while it remains his the fact that another is able to get possession of it in no way affects his rights. If the performance of a manuscript play is not a complete dedication to the public (and from the time of the decision in *Macklin vs. Richardson*, ab. sup., there is no case known to us which has so held) subsequent performances by others whether they obtain their copies by memory or by stenography are alike injurious. Cases are not unknown of memories so tenacious that their possessors could by attending one or two representations retain the text of an entire play, and the dramatic profession is one in which the faculty of memory is highly cultivated. There is no reason why the exercise of this faculty should be in any way restrained; it is not that the spectator learns the whole play which entitles the author to object, it is the use that is sought to be made of that which is learned that affords just ground of complaint.

"Such use," as remarked by Judge Morrell, "is as much an infringement of the author's common law right of property as if his manuscript had been feloniously taken from his possession." *Palmer vs. DeWitt*, ab. sup. Following the decision in *Keene vs. Kimball* the Judge who presided at the trial of the case before us held that although the copy of the drama called *The World* was obtained by memory of persons who formed part of the audience who attended the performance for the purpose, who wrote out a manuscript comparing their recollections and testing them by subsequent visits to the performance, as no violation of trust or confidence was shown no injunction could be granted. But the acts done by these persons like those proved in *Keene vs. Kimball* were, as we view them in a legal sense, violations of contract and confidence. The author had a right to believe that in purchasing these tickets of admission these persons did so for the pleasure or instruction that the performance of his drama would afford, and that they did not do so in order to invade his privilege of representation which as it was of value he must have desired to preserve.

The lectures of an accomplished medical professor are of high pecuniary value. They are repeated from year to year before different classes with only such changes as advancing science may require, or such new illustrations as experience may dictate. The student is not only permitted but invited to take written notes. He is entitled to all the instruction he can obtain from them, using both notes and memory to retain it; he may use the information he has derived in his practice, he may reproduce it in his own discourses with such other information as his education or experience may suggest, should he desire himself to discuss a similar subject; but he cannot, therefore, orally deliver or publish in print the lecture of which he has been an auditor. Where persons are admitted as pupils, or otherwise, to hear public lectures, it is upon the implied confidence and contract that they will not use any means to injure or take away the exclusive right of the lecturer in his own lectures, whether that be to publication in print or oral delivery. *Abernethy vs. Hutchinson*, 3 Law J. Rep., Chanc. 209, was a bill brought by the celebrated Surgeon *Abernethy* to restrain defendants from publishing his lectures; it was held by Lord Eldon that while those pupils who were rightfully admitted to the lectures might take them down for their own information, they could not publish them for profit or sell them to others to publish. *Barlette vs. Chittenden*, 4 McLean, goes even further. It was held that an author did not dedicate his manuscript to the public by using it to instruct others, and that even if he permitted his pupils to take complete copies, they could not use such copies for publication. In these cases there was nothing wrongful in obtaining or keeping the possession of the copies which had been permitted; it was the use sought to be made of them that was to be restrained. The implied contract of the author of an unprinted and uncopyrighted play with the spectator is closely analogous to that of the lecturer with his pupils. It is a violation of contract and confidence when the spectator, obtaining possession of a copy of the drama, undertakes to use it for publication in print or for another public representation. *Story on Eq.*, 949, 950.

The special use made by the author for his own advantage of his play by a representation thereof for money is not an abandonment of his property or a complete dedication of it to the public, but is entirely consistent with an exclusive right to control such representation. *Roberts vs. Myers*, 23, Law Reporter, 397. If the spectator desires, there is no reason why he should not be permitted to take notes for any fair purpose, as if he is a dramatic critic for fair comment on the production which is offered to the favorable consideration of the public; if a student of dramatic literature for comparison with other works of its class.

We should not be willing to admit that police arrangements could be allowed to interfere with this any more than with the taking of notes by one who attends a course of scientific lectures. The taking of notes in order to obtain copy for representation, is a different matter; it is the use intended to be made that renders it proper to restrain such an act. The ticket of admission is a license to witness the play, but it cannot be treated as a license to the spectator to represent the drama if he can by memory recollect it, while it is not a license so to do if the copy is obtained by notes or stenography. In whatever mode the copy is obtained, it is the use of it for representation which operates to deprive the author of his rights.

For the reasons stated we are brought to the result that the decision in *Keene vs. Kimball* cannot be maintained. The presiding judge having ruled in accordance with it at the hearing of this case, his decree must be reversed.

The plaintiffs are entitled to a decree restraining the defendant from exhibiting the play called *The World*, and referring the case to a master to assess the damages sustained by them by reason of its unauthorized exhibition by defendant.

Decree reversed.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABOR'S LOST.

NOT DISCOURAGED.

MADISON SQUARE THEATRE,
NEW YORK, May 16, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—From a Chicago paper we have first learned of the dismissal of the Byers-Corby suit in Chicago the other day, owing to some accidental absence of our counsel—a mishap which very often occurs in legal matters. We have telegraphed to Chicago, and will make every endeavor to have the case reinstated at as early a date as possible. This dismissal in no way upsets the law of our case, which was plainly decided in our favor when Judge Gary overruled the conspirators' motion to quash the indictment. After this ruling it only remained a question of fact for a jury, and it is but fair to presume that a jury of twelve would have convicted after a Grand Jury of twenty-four had indicted. The law and facts of the case had four reviews—twice before Justice, once by the Grand Jury, and lastly by Judge Gary, of the Chicago Criminal Court and resulted in four victories for the prosecution.

This makes the status of the matter clear enough for a precedent, and the Madison Square Theatre will be found next season fighting as vigorously as ever for its rights whenever occasion should demand.

Very respectfully,

MARCO KLAU,

Representative Madison Square Theatre.

George Adams' Humpty-Dumpty will close season in Brooklyn early in June. George writes a friend here that the business of forty weeks has netted a profit of \$30,000.

MANAGERS' DIRECTORY.

BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY located, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, &c. Every room heated by steam. Special rates to the profession. G. M. FURMAN, Proprietor.

BROCKVILLE, CANADA.

NEW OPERA HOUSE, GEO. T. FULFORD, Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first class combinations.

CANTON, OHIO.

SCHAEFER'S OPERA HOUSE.

Present population of town, 50,000. The undersigned will be having booking for season of 1882-83. Only first-class attractions booked on sharing terms. For open dates apply to LOUIS SCHAEFER, Proprietor.

COLUMBIA, MAURY CO., TENN.

NEW GRAND OPERA HOUSE.

No finer theatre in the South. Seating capacity, 800. Population, 6,000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R. Address, H. P. SEAVY, Manager.

CORY, PA.

THE ST. JAMES HOTEL is the largest and best in the city, elegantly furnished and excellent table. The profession can always make rates and feel at home with your fraternity. A. McFARLAND, Proprietor.

DES MOINES, IOWA.

ACADEMY OF MUSIC, the elite theatre of the city; seats 900; new balcony added this season; over 1,000 feet of bill-boards in best parts of city. First-class companies liberally dealt with. Address WM. FOSTER, Manager.

MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,300; centrally located; no low-priced shows admitted; do our own posting and own principal boards in the city. Most popular house.

ABORN HOUSE, RISLEY & VAIL, Proprietors. Court avenue and Fourth street. Rates, \$2.50 and \$3 per day. Special rates to the profession.

ELIZABETH CITY, N. C.

HARNEY'S THEATRE, T. SELBY, HARNEY, Proprietor. On ground floor, capacity 500. Population of town, 3500, a showing people, situated on the E. C. and N. E. R., two hours from Norfolk, Va. Daily newspapers, good hotels, etc. J. W. T. SMITH, Bill Poster.

FORT WAYNE, IND.

FORT WAYNE GAZETTE.

Daily circulation, 3,500. Weekly circulation, 2,000. Best advertising medium in the State.

Theatrical, Circus and miscellaneous job work solicited.

PALACE SAMPLE ROOM—Salon de Professor. We handle only the finest of Wines, Beers, Liquors and Cigars. You are always welcome. JOHN LEICHER, Proprietor. Dramatic papers on file.

INDIANAPOLIS, IND.

JOHN EDWARDS, BILL POSTER, controlling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

LANSING, MICH.

BUCK'S OPERA HOUSE, M. J. BUCK, Manager, now open for dates. Will rent the house or play first-class combinations on shares. Seating capacity 1,000. Address as above.

V. W. TOOKER, BILL-POSTER. **LANSING HOUSE**, CON. B. MALLORY, Manager. The largest and only first-class house in the city. Special rates given to the profession.

LOUISIANA, MO.

HOTEL CASINO, J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

MADISON, WIS.

VILAS HOUSE, J. VAN ETIA, proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

MAHANAY CITY, PA.

METZ'S CITY HALL, C. METZ, Proprietor. Seating capacity 1000; population of town 8000. Only amusement hall in the city. First-class attractions played on percentages, or will rent.

E. H. D. HAND, BILL POSTER; control of all prominent boards in town; bills received ahead and posted in good style. Address Mahanay City, Schuykill Co. Pa.

ADAM BROWN, EXPRESS DRIVER and proprietor of livery stable. Most careful attention paid in fulfilling contracts; acceptable special rates to the profession.

OGDENSBURG, N. Y.

NEW TOWN HALL, containing one of the finest theatres in the State; on ground floor; folding opera chairs; seating capacity, 800; containing balcony and gallery; stage 40 feet; scenery complete, heated by steam and lighted by gas; proscenium boxes, hand some dressing-rooms, supplied with hot and cold water; all modern improvements. Dates for next season now being made; none but first-class attractions wanted. Address all communications to GEO. L. RYON.

PINE BLUFF, ARK.

OPERA HOUSE, M. GANS & CO., proprietors. Seating capacity 500. New hall; splendid hotel accommodations; two daily trains from Little Rock. Apply for dates to above.

PITTSFIELD, ILL.

FISHELL'S OPERA HOUSE, A. FISHELL, Proprietor. On ground floor. Seating capacity, 600. Good show town, easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

SPRINGFIELD, O.

COFFIN'S NEW CRYSTAL HALL, No. 34 North Market street, Col. L. A. COFFIN, business manager; Frank J. Laney, treasurer; Marsh Adams, stage manager. Season 1882. Population of city, 30,000. Seating capacity of hall, 600; gallery, 300. D. mensons of stage 22x30 feet, scenery complete. Hall heated by steam and lighted by gas; ventilation perfect; all modern improvements. Good dressing-rooms, proscenium and private boxes. No Sunday show. Will open Monday, March 1st. Artists of first class ability wanted at all times. Address COFFIN & COFFIN, Sole Proprietors, Springfield, Ohio.

SOUTH NORWALK, CONN.

"**MAHACEMO**" HOTEL, OPPOSITE N. Y. N. H. & H. R. Depot. Special rates to the profession. Heated by steam. H. FRANCISCO, Proprietor.

TOPEKA, KAS.

TOPEKA OPERA HOUSE.

LESTER M. CRAWFORD, Manager. One of the finest and most complete little Theatres in the West. Erected last summer, and now being finished and furnished with all the modern improvements.

Seating capacity 950. Population 25,000. Now filling time and booking dates for 1882-83. For terms, etc., address LESTER M. CRAWFORD, Topeka, Kansas.

URBANA, O.

BENNETT'S OPERA HOUSE, P. R. BENNETT, JR., Proprietor and Manager. Seating capacity 1500, on ground floor. Full stock of scenery, complete in all its appointments, buying and sharing only.

MR. S. W. LAUREYS.

Professor of the art of Costuming. 781 Broadway, opposite Stewart's.

MR. HANS KREISSIG.

Musical Director, Haverly's Opera Comique Co. Address MIRROR.

MR. GUSTAVUS LEVICK.

AT LIBERTY. Address SIMMONDS & BROWN.

MR. A. H. BELL.

At Liberty.

MISS JEANNIE WINSTON.

At Liberty.

MR. ROLAND REED.

SEASON 1882-83. MARDEN S. CREEK New Play.

MISS MAY SILVIE.

Comedy, Drama and Character parts. MEZZO-SOPRANO. Daly's Theatre, 1880, 1881 and 1882.

MRS. ANNIE YEAMANS.

Eccentric and Character Old Woman. AT LIBERTY After JUNE 1, 1882.

MISS JENNIE YEAMANS.

Specialty—engaged to support ROLAND REED in Marden's new play of CHEEK. SEASON COMMENCES MAY 6.

MISS MINNIE CUMMINGS.

With New Plays and every auxiliary for success, is at Liberty for star engagements or leads under first-class management. Address 709 Madison Avenue.

MR. JOHN E. INCE.

As Monsieur Jolivet in *Michael Strogoff*, with Tomkins & Hill, Boston. Season 1881-2. At Liberty February 1.

MR. MARK M. PRICE.

Boston Theatre, balance of this season. Disengaged '82-83. Address Boston Theatre, or Simmonds & Brown.

MR. FRANK TANNEHILL, JR., Concludes third season with *Fun on the Bristol* after tour of England. At Liberty September 1. Address agents.

MISS LAVINIA SHANNON, Season of 1881-82 with John E. Owens. Permanent address 102 4th street, S. E., Washington, D. C.

MR. RALPH HOWARD, St. Clair in *Anthony & Cleopatra* Combination. Season 1881-82. Address care of KING & CASTLE, 137 and 139 Madison Street, Chicago, Ill.

OTIS SKINNER.

With Lawrence Barrett, Season 1881-82.

ROBERTO STANTINI.

Tenor for English and Italian Opera or Concert. Address this office.

DORE DAVIDSON.

(Isidore Davidson), late under Madison Square Theatre management. At Liberty. Address THE MIRROR.

WALTER W. BURRIDGE.

Late Scenic Artist, Fifth Avenue Theatre, New York.

At Liberty until June 1. Address 540 West 42d street, or Spies & Smart.

FOR SALE, written to order or Or license on shares, amplified by the well-known author (Peri) to for a Comic Opera. WM. BUSH, Esq., etta. Also a wide split 1111 Clark Ave., ting farcical comedy. St. Louis, Mo.

EDWARD WODISKA.

Leading Business.

Address NEW YORK MIRROR.

DEAKIN'S

ACADEMY OF MUSIC

MILWAUKEE, WISCONSIN.

The fashionable theatre of the city. Re-fitted and renovated in elegant style at an outlay of \$10,000, thus making this favorite theatre the latest place of amusement in Milwaukee, being the only one on the ground floor. Open all the year. None but first class attractions wanted.

The only theatre in Milwaukee open Sunday. This is decidedly the popular place of amusement. Combinations played through the N. W. Am now filling time for season of 1882-83. All who want dates will do well to apply early. No Uncle Tommers wanted. Exposition opens here Sept. 5. For dates, terms, etc., address

HARRY DEAKIN, Prop. and Man. Dates wanted South after September for Deakin's original Lilliputian Opera Company.

MARY ANDERSON.

Address all communications to
BOX 60, LONG BRANCH, N. J.
HAMILTON GRIFFIN,
Manager.

1882. Starring Tour. 1883.

BERTHA WELBY

in
ONE WOMAN'S LIFE.
TIME ALL FILLED. Address business
communications to
C. R. GARDINER or H. A. D'ARCY,
12 Union Square, New York.

Miss
Augusta Roche,
ORIGINAL

"LADY JANE,"

Having terminated her engagement with
Mr. R. D'Oyly Carte,
Is at Liberty to accept Engagements
for the Summer and for Season
1882 and 1883.

Address MIRROR Office.

MISS

Fanny Addison,
LEAD, HEAVY LEAD AND CHAR-
ACTER,

WALLACK'S THEATRE.

Disengaged Season of 1882-83.

Address 52 W. Twenty-Sixth St., N. Y.

William Elton.

SEASON 1882-83.

WALLACK'S THEATRE.

Address MIRROR.

Max Freeman,

UNION SQUARE THEATRE,
NEW YORK.

E. T. Webber,

LEADING LIGHT COMEDIAN
From the Lyceum, Criterion, Strand, Royal,
and Olympic Theatres, London Eng.
DISENGAGED FOR 1882-83.

Blanche Seymour,

SINGING SOUBRETTE.
LATE WITH DALY'S NEEDLES AND PINS
COMPANY.
AT LIBERTY
For Opera or Drama. Good press notices.
Address 74 West Washington Place, New York.

Louise Balfe,
LEADING BUSINESS and SOUBRETTES,
AND
G. H. Leonard,
JUVENILE LEAD and LIGHT COMEDY.
DISENGAGED.
Address Agents, or, THE MIRROR.

Mr. Clinton Stuart,
Specially engaged Leading Juvenile Roles.
Mme. DOLARO'S COMEDY SEASON.
Bijou Theatre, New York.
Rejoins Union Square Theatre Company—
Perry De Vere, Esq. Lights O' London, etc.,
California Theatre, San Francisco, August 7.

THE WILKINSONS

WILL TRAVEL NEXT SEASON.

Ladies and gentlemen of ability, who are
strictly temperate, good dressers, and willing
to work for fair salary, please write stating
terms first time. Singing people preferred.
Enclose no stamp, and consider silence a re-
spectful negative.
CHAS. WILKINSON,
Worcester, Mass.

HELEN SEDGWICK,

AS
MABEL HUNTINGFORD in THE
WORLD,
SEASON 1881-82.

At liberty after April 15, 1882.
Address SIMMONDS & BROWN.

1882. 1883.

The First Regular Season.

OF
**MISS
LILIAN OLCOTT,**

THE
**THE YOUNG AMERICAN
TRAGEDIENNE,**

WILL BEGIN EARLY IN SEPTEMBER

When she will appear in a round of Shakes-
pearean characters and be supported by her
own company.

NOTICE!**Edward Warren**

N. Y. Telegram Oct. 4, 1879.—"Mr. Warren
is a bright and clever actor"

Juveniles and Light Comedy

N. Y. Times, May 11, 1880.—"Edward Warren
plays with force and intelligence."

AT LIBERTY.

Louisville Courier-Journal.—"Edward War-
ren is a clever actor."

Disengaged for Season 1882-83.

Albany Argus, Nov. 25, 1881.—"Edward War-
ren as Dolly Becks, the baby, was perfect, and
invested the character with a quiet humor
that was irresistible."

ADDRESS SPIES & SMART, or 35 WEST
27TH STREET.

Toronto Globe, Nov. 9, 1881.—"Edward War-
ren did full justice to Talbot in Our Boys."

MR. CHAS. VANDENHOFF

Sailed for Europe by the Cunard SS. Cata-
lonia on the THIRD OF MAY, and

Will Return to New York
on the
6TH OF AUGUST.

Business communications may be addressed
to
RUTLAND HOUSE,
LONDON ROAD,
LEICESTER, ENGLAND.

FREDERICK
PAULDING.

AT LIBERTY.

Miss Helen Bancroft,

MARIANNE,
in the
TWO ORPHANS,
LATE GLOBE THEATRE, BOSTON.
Address MIRROR.

STRONGER THAN EVER!

—
Louis Aldrich
—
MY
PARTNER.

Ch's T. Parsloe

THIRD SEASON
OF THE
"ELECTRIC SUCCESS."

Frederick Leslie
INVITES OFFERS FOR AMERICA.
Season 1882-83.

Royal Avenue Theatre, Charing Cross,
LONDON.

Edward E. Parker
FIRST OLD MAN.

AT LIBERTY.

Summer Address, EVERETT, MASS.

MR. JOHN
McCullough.

TIME ALL FILLED.

SEASON 1881-82.

Communications to be addressed
WILLIAM M. CONNOR, Manager.
Care N. Y. MIRROR.

Rose Evtinœ,

UNDER THE MANAGEMENT OF
COLONEL SINN.

Time filled to February 1, 1883.

A. Z. Chipman

AS
ERNEST LENWOOD,

In his own original, domestic comedy-drama
entitled,

CHECKERED LIFE,

Soon to be produced at

HAVERLY'S FIFTH AVENUE THEA-
TRE, NEW YORK CITY.

Address, Care NEW YORK MIRROR.

Mr. Gerald Evre.

AS
SIR PHILIP CALTHORPE

in
LA BELLE RUSSE,

WALLACK'S NEW THEATRE.

N. F. Brisac,

EN ROUTE.

—STAGE MANAGER WITH—

SARAH BERHARDT, 1880-81
FANNY DAVENPORT, 1881-82

Permanent address care Joyce Brothers
907 Broadway, New York.

Frederic
de Belleville

UNION SQUARE THEATRE

Season - - 1882-83.

Miss
Emma Carson

LEADING SOPRANO,

WITH

MITCHELL'S PLEASURE PARTY

SEASON OF 1881-82.

Address NEW YORK MIRROR.

E. L. Walton,

LEADING COMEDIAN

AT LIBERTY.

Address Agents.

Signor Brocolini,

AT LIBERTY.

Address 383 Pearl Street, Brooklyn, N. Y.

Marcus R. Mayer,

BUSINESS AGENT.

EDWIN BOOTH COMBINATION.

Permanent address

AMSET'S PARK THEATRE N. Y.

Mr. H. A. D'Arcy,
Season of 1882-83 with BERTHA WELBY in
ONE WOMAN'S LIFE,

Associate Manager.

12 Union Square, N. Y.

Edwin Booth.

Letters may be addressed care New York
MIRROR.

M. B. Curtis'

SAM'L OF POSEN CO.

Address all communications as per route
to

EDW. C. SWETT,
Manager.

Steele Mackaye.

Practical training for the Stage

TUESDAYS AND FRIDAYS, FROM 1
TO 6 P. M.

Room 6, SHERWOOD STUDIO BUILDING,
57th St. and 6th Ave.

Mark Smith,

WITH C. D. HESS.

1881-82.

Marion Booth.

Address New York MIRROR.

Selina Dolaro

BIJOU OPERA HOUSE,

COMMENCING MAY 8, 1882.

COMEDY SEASON.

A Lesson in Love
and The First Night.

AMY NORTHCOTT,

SOUBRETTE.

AT LIBERTY.

Address this Office.

W. A. Whitecar,

AS
BASSANIO, MALCOLM, DEL AQUILLA
CASSIO, LAERTES and DEMAPRAT.

WITH

EDWIN BOOTH.

Leading role in Check. May 1st.

Ian Robertson

AT LIBERTY.

Address NEW YORK MIRROR.

Frank Farrell,

with

LAWRENCE BARRETT,

SEASON 1882-83.

Address NEW YORK MIRROR.

Nellie Larkelle,

LEADING PRIMA DONNA,
as STALACTA in BLACK CROOK.

EN ROUTE.

Address 12 Union Square.

SALVINI,

AMERICAN TOUR, 1882-83,

Under the direction of

C. A. CHIZZOLA

Address

AMERICAN EXCHANGE, LONDON,
Or, EVERETT HOUSE, NEW YORK CITY.

Osmond Tearle

RE-ENGAGED FOR

WALLACK'S NEW THEATRE.

Marie Prescott.

ABROAD FOR THE SUMMER.

WITH SALVINI,

SEASON 1882-83.

ALMA STUART
STANLEY,

LATE AS

WILLIE SPRATLEY,
in YOUTH, at WALLACK'S THEATRE.

Two weeks special engagement at TONY
PASTOR'S as

GROSVENOR in PATIENCE.

Season 1882-83. LEADING BUSINESS with
THE LINGARDS.

Address SPIES & SMART, 12 Union Square.

Miss
Rose Coghlan.

WALLACK'S THEATRE,

Season 1882-83.

Address NEW YORK MIRROR.

Miss Ada Dyas,

DISENGAGED SEASON 1882-83

Permanent address,
LEDGEWOOD, NORWALK, CONN.

Raymond Holmes,

COMEDIAN.

FORRESTER in ERIC BAYLEY'S
COLONEL COMPANY.

EN ROUTE.

Charles Overton,

Leading Gentleman.

DISENGAGED FOR SEASON 1882 and 1883

Address 222 West 18th St., New York.

Miss Ida Jeffreys,

as EVE DE MALVOISIE in
YOUTH,

LYCEUM THEATRE, PHILADELPHIA,
February 25.

Mr. Frank A. Small,

Late Treasurer

M. B. CURTIS' SAM'L OF POSEN CO.,
SEASON 1881-82.

At Liberty, Address care MIRROR.

Denman Thompson

AS JOSHUA WHITCOMB.

J. M. HILL,

Permanent address,
Clark and Madison Streets, Chicago, Ill.

WILLIAM STAFFORD,

SUPPORTED BY

MISS ROSA RAND

and a Powerful Company, appearing in

HAMLET, ROMEO AND JULIET, LADY OF LYONS, MARBLE HEART.

JULIUS CÆSAR (as Cassius),

MERCHANT OF VENICE.

OTHELLO (as Iago), DON CÆSAR DE BAZAN, KATHERINE AND PETRUCHIO.

Address

FRANK P. SMITH, Manager,
Morton House, New York City.

Instantaneous and Brilliant Success

**ERIC BAYLEY'S
COMEDY COMPANY**In F. O. BURNARD'S (Editor of London
Punch) Satirical Comedy on the
ÆSTHETIC CRAZE, entitled**"THE COLONEL."**ERIC BAYLEY...Sole Proprietor and Director
EDWARD TAYLOR...Business Manager

Address

FOR SEASON 1882-83,
as per route.**TONY PASTOR'S
Elegant Company**Now on their Eighteenth Annual
Tour,PRESENTING TONY PASTOR'S FA-
MOUS VAUDEVILLE ENTERTAIN-
MENT AND THE COMIC PLAY,
FUN ON THE STAGE.

FOURTH SEASON, 1882-83

**MESTAYER'S
TOURISTS,**
In a Pullman Palace Car.H. W. BROWNE, Proprietor and
Manager.Managers wishing time please address
H. B. WARNER, Business Manager,
care A. S. Beer, 26 Union Square.TOUR THROUGH PENNSYLVANIA
of
Sydney Rosenfeld's Comedy
Company in**DR. CLYDE,**with JOHN F. WARD as HIGGINS, and a
carefully selected company of metropolitan
artists.
GEO. W. LEDERER, Acting Manager.
For time, telegraph to SPIES & SMART, 12
Union Square, New York.Mrs. JOSHUA WHITCOMB,
CHAS. L. HOWARD,
AUNT KEZIAH,
"THE FUNNIEST PLAY OF THEM ALL,"
Minnie Doyle and Master Lorin.Elegant new printing, litho's, electrotypes.
Telegraph or write, 26 Division Street, New
York City.**Saginaw Valley Circuit!**

BEST PAYING CITIES IN MICHIGAN!

East Saginaw, Bay City,
Port Huron and Flint.Houses all well furnished, and easy dis-
tance.
The only Theatres in the cities.
On rental or sharing terms to first-class at-
tractions.
Now filling time and booking dates for sea-
son 1882-83.
For dates and terms, address all communi-
cations to**CLAY AND BUCKLEY,**
Proprietors and Managers,
General Office, East Saginaw, Michigan.**GRAND OPERA HOUSE,
BRENHAM, TEXAS.**ALEX. SIMON, PROPRIETOR AND MANAGER.
Seating Capacity, 800. Every convenience
for audience and combination. Population of
Brenham, 8,000.**LAWRENCE'S
DRAMATIC COLLEGE,**
7 West Fourteenth St., N. Y.

Instruction in Elocution, Oratory and Acting

Prof. Philip Lawrence,
Author of "Lawrence's Speaker," "Model
Speaker," "ADELAIDE NEILSON'S ONLY
TEACHER IN THIS COUNTRY."Ladies wishing to become Star Artists, in-
structed in the grand performance of Miss
Neilson.
Philip Lawrence and his son Edwin will
have three companies traveling next season.
The Danes and two other fine plays.
Pupils have engagements when competent.**MARION ELMORE.**This popular soubrette has been engaged by
WM. R. HAYDEN and WM. J. DAVISfor a term of years. She will star under their
personal management in a new romantic
drama—a picture of wild life in the lumber
camps of California—entitled**CHISPA,**Written by CLAY M. GREENE and SLASON
THOMPSON, authors of "Miles, Sharps and
Flats, The Chinese Question and other plays."
The season of 1882-83 will begin on MONDAY,
SEPT. 4, 1882, at

HAVERLY'S

Fourteenth Street Theatre,
NEW YORK.**MISS ELMORE**Will be supported by a strong company.
Managers of theatres will please send open
dates to

HAYDEN & DAVIS,

National Printing Company, Chicago.

**THE AGNES VILLA
COMBINATION,**

SUPPORTING

Agnes, Sam B. and Lucie Villa

WANTED—A full company for the coming
full season of 1882-83. Full orchestra to dou-
ble in brass. Silence a negative.
SAM B. VILLA,
Ridgewood, N. Y.**The Theatre for Money.**

THE NEW HAVEN

OPERA HOUSE,
under the management of
MISS MINNIE CUMMINGS.The most fashionable Theatre in New
Haven. Stage, 75x68. Thoroughly equipped
with scenery, complete Orchestra. Seat-
ing capacity, 1,100. Efficient and gentle-
manly treasurer, a friendly press, a mag-
nificent house.

PAST SEASON.

Mary Anderson, Genevieve Ward, Eric
Bayley's Colonel, Skiff's California Minstrels,
Alexander Kaufman, Daly's Cinderella at
School and Passing Regiment, Willie
Edouin's Sparks, Blanche Roosevelt, Mul-
don's Fiance, All at Sea, etc.Already booked next season: Harrigan and
Hart, Adams' Humpty Dumpty, Daly's Pass-
ing Regiment, Oliver Doud Byron, etc.
Terms very favorable to first-class organi-
zations.
Call or address at once, 709 Madison Avenue,
Or care SPIES & SMART 12 Union Square.**HOLLAND'S
OPERA HOUSE,**

HOPKINSVILLE, KY.,

Situating midway between Evansville, Ind.,
and Nashville, Tenn.
Will be completed by Sept. 1, 1882. Seating
capacity 600; folding opera chairs; lighted
with gas; stage 50x55 feet; elegant dressing
rooms. Fully licensed.
Managers desiring time please address
A. D. RODGERS, Manager.**HILL'S
OPERA HOUSE,
ANN ARBOR, MICH.**

H. R. HILL - - - Manager.

One of the finest and most complete theatres
in the West. Refitted and refurnished with
all new and modern improvements.
Population 10,000, seating capacity 1,500.
On rental or sharing terms to first-class at-
tractions only. Now filling time and booking
dates for season of 1882-83.
For dates, terms, etc., address all commu-
nications to
H. R. HILL, Ann Arbor, Mich.**HAGENBUCH'S
ACADEMY OF MUSIC,
ALLENTOWN, PA.,**Has been entirely remodeled; handsomely
furnished; large stock of new scenery, and
fine dressing rooms heated by steam.First-class combinations desiring time for
season of 1882-83 will please address
G. C. ASCHBACH,
Manager.**VOKES' BIJOU THEATRE,
547 WASHINGTON STREET,
BOSTON, MASS.**

VOKES & TYLER - - - MANAGERS.

Will open Monday, Oct. 8.

Address all communications to care of
PARK THEATRE, BOSTON, MASS.

Until further notice.

CHARLESTON, S. C.**OWENS' ACADEMY OF MUSIC**

FIRST-CLASS IN ALL RESPECTS

All business communications to be address-
ed to
J. M. BARRON, Manager,
347 Hollins Street, Baltimore, Md.

A New Departure!

Season of '82-'83.

**THE HARRISONS,
ALICE HARRISON and LOUIS HARRISON**

SUPPORTED BY A

POWERFUL DRAMATIC COMPANY,Composed entirely of well-known artists of unequivocal excellence, in their new original
drama,**A SISTER'S DEVOTION,**

By LEONARD GROVER.

The Most Perfect American Play Yet Written.

Address all communications to

SAM HARRISON, Business Manager,

Time now filling.

MORTON HOUSE, NEW YORK.

ABBEY'S PARK THEATREA Popular and Decided Hit. Money Re-
fused before 8 p. m., Nightly.

THE GREATEST SUCCESS OF THE SEASON!

Everybody Delighted with

MINNIE MADDERN,

In Callahan's Idyllic Comedy-Drama,

FOGG'S FERRY,Which is received nightly with shouts of laughter and thun-
ders of applause.

EVERY SCENE ENTIRELY NEW.

**NOTICE! NOTICE! NOTICE!
SAMPSON'S NEW OPERA HOUSE,
RONDOUT, N. Y.**This Opera House will undergo extensive alterations JUNE 1, under the supervision of
the celebrated artist, JOSEPH PIGGOTT.

WILL BE COMPLETED SEPTEMBER 1,

with a seating capacity of 1,500. It will be the most complete and elegantly appointed thea-
tre outside of New York City.
Will book only two (2) companies a week, consequently all companies do a large business.
Time filling for season 1882-83. Managers of first-class companies only address all com-
munications to

PHIL SAMPSON, Rondout, N. Y.

**"YOU CAN'T AFFORD TO MISS IT."
THE EMINENTLY SUCCESSFUL FARICAL COMEDY,
ROOMS FOR RENT,**Containing untold, refined amusement and endorsed by the press of the leading cities of
the United States and Canada, is now being booked for next season.

Managers and Hall-Owners

are warned against contracting for, or playing it, with any other than the authorized man-
agement as below.

MANAGERS OF FIRST-CLASS THEATRES

wishing to secure this

DESIRABLE ATTRACTION

for next season please address

L. M. SEAVER, Osburn House, Rochester, N. Y.

**MR. AND MRS. H. A. KENDALL,
SUPPORTED BY THE WELL-KNOWN AND POPULAR
KENDALL COMBINATION,**will close a prosperous season of eleven months about July 1, and reopen for the season of
182-83 about the middle of August. Artists of acknowledged ability address as per route.
MUST be strictly sober and reliable, and have good modern and Shakespearean wardrobe.
State LOWEST SALARY in first letter, and enclose no stamp. Silence a negative. Address
H. A. KENDALL, Manager Kendall Combination, Sioux Falls, D. T., May 22; Yankton, D. T.,
May 29; Le Mars, Iowa, June 5.**NEW ENGLAND SUMMER CIRCUIT,**

Under the management of W. E. WHITE.

SANS SOUCI GARDEN, Providence, R. I.Entirely rebuilt and forming an elegant Summer Theatre. Seating capacity, 1,500. With
Promenade, fountains, etc.SKATING RINK, New Haven, Conn. | SKATING RINK, Worcester, Mass.
Springfield, Mass. | Lowell, Mass.
All of which have been elegantly fitted up with every accessory. Seating capacity
from 1,500 to 2,500.

Combinations of established reputation only wishing time, address

W. E. WHITE, Manager,
130 Westminster street, Providence, R. I., or SPIES & SMART, 12 Union Square, N. Y.